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Jenaer St. 21.  
BERLIN, W., May 6, 1911.

"Berlin als Musikstadt," by Adolph Weissmann, the well known Berlin critic, is the title of a large volume that has lately been published by Schuster & Loeffler, of this city. This is a very interesting and instructive work; it deals with the whole history of the musical life of Berlin, from the year 1740, when Frederick the Great mounted the throne of Prussia, to the last concert season of 1910-11. It has occupied Dr. Weissmann for many years and represents an enormous amount of time, labor and research, and the author deserves a great deal of credit for having thus put before the public for the first time a complete account of the musical doings of this great town during a period of 170 years.

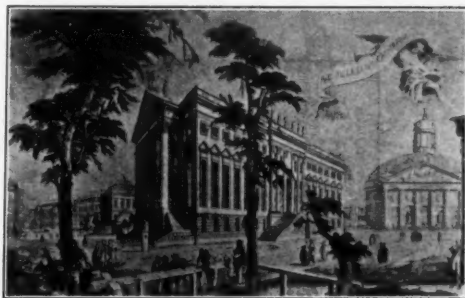
The predecessors of Frederick the Great had little time or interest for the muse, so it was at the beginning of his reign, in 1740, that the real musical life of the Prussian capital began. The monarch himself, as is well known, was a great lover of music and an excellent flute player. His inclinations were entirely toward the Italian and French schools, however, and he would have little to do with German music. Frederick, at the very beginning of his reign, founded an orchestra, got together an operatic personnel, brought Quantz, the celebrated flute player, to Berlin, and started things going generally. He had very definite ideas as to how an opera should be run, as the conductors who served under him found to their cost. Berlin under Frederick the Great's reign was no place for musical geniuses of pronounced individuality, because of the despotic nature of the King, who, it seems, with all of his love for music, was always determined to have his own way. In conversing with one of his conductors one day in later years, Frederick gave him the following instructions regarding the composition of an opera: "All of the principal singers must have big arias and different in character, as an adagio aria, which must be very cantabile, to show off to good advantage the voice and delivery of the singer: in da capo the artist can then display her art in embellishing variations; then there must be an allegro, an aria with brilliant passages, a gallant aria and a duet for the first male singer and diva. In these pieces the big forms of measure must be used, so as to give pathos to the French tragedy (Frederick's literary tendencies were wholly French); the smaller forms of time, as two-four and three-eight, are for the secondary roles, and for these a tempo di minuetto can also be written. There must be the necessary amount of change of keys, but minor keys are to be avoided in the theater, because they are too mournful. The instrumental accompaniment must be simple and clear."

It was according to this receipt that Conductor Graun had to manufacture his operas. He was further requested to suppress any desires toward expressing his own individuality. The curious part of this is that Frederick the Great thought he was establishing a national school of music by ordering operas written according to rule in this way. With all of his shortcomings, however, Frederick the Great did a great deal for the art of music in Berlin. Above all, he built the Royal Opera House, which still stands today, and thus established a permanent home for his opera company; before his time there had been no suitable auditorium or orchestra in Berlin. Locatelli, the famous violinist and forerunner of Paganini, complained that at the time he was in Berlin it was impossible to get together an orchestra capable of accompanying him. Almost all of the singers under Frederick the Great were Italians. Considerable attention was given to the ballet and the famous dancer, Barberina, was for some time a member of the personnel of the Berlin Opera. Frederick gave a good deal of attention, also, to music outside of the opera, and the well known painting of a concert at Sans Souci shows us the King playing a flute concerto amidst a circle of intimates. Among the musicians at the court of Frederick was Philipp Emanuel Bach, and it was due to his influence that Johann Sebastian Bach visited Berlin. That was in May, 1747. Weissmann

quotes in his book from the Spensersche Zeitung of May 17, 1746, the following: "From Potsdam comes the news that Herr Bach, the celebrated Kapellmeister of Leipsic, arrived there last Sunday with the intention of enjoying the admirable royal music. During the evening at the time of the regular chamber music performances in the royal apartments it was announced to His Majesty that Herr Bach, of Leipsic, had arrived. The King immediately commanded that he be admitted, and as he entered the King went to the so called 'forte and piano' and condescended, without any preparations, to play with his own hands a theme for Kapellmeister Bach, with the request that he improvise a fugue on this theme. This was accomplished by Bach so happily that not only His Majesty, but all present, expressed their highest admiration; furthermore, Herr Bach found the King's theme so beautiful that he is to write it down into a real fugue and have it printed. On Monday the famous man let himself be heard on the organ of the Church of the Holy Ghost in Potsdam and he elicited with his playing general applause from the large number of people present. That evening His Majesty requested him once more to improvise a six part fugue and this particular fugue he did with the same skill as before, to the great joy of the King."

Bach had brought with him to Potsdam his other son, Friedemann Bach, the most gifted of all of his children, but a dissolute and unreliable fellow. Old Bach was very much interested in the pianos at Sans Souci, every one of which he tried in person. He seems to have enjoyed his stay at the court of Frederick. He visited the new opera house and surprised the party that was with him by showing them some acoustical phenomena of the new building which no one had hitherto discovered.

Six years after the death of Johann Sebastian Bach, or in the year 1756, there appeared in the periodical entitled "Marpurg's Kritische Beiträge," the following notice sent



A DRAWING OF THE BERLIN ROYAL OPERA HOUSE.  
Made during the later years of the reign of Frederick the Great.

in by Philipp Emanuel Bach. It reads. "It is the intention of the undersigned to sell for a low price the copper plates from which the fugues of his late father, Johann Sebastian Bach, were printed. These plates are some sixty in number and they weigh about 100 pounds. It is not necessary to say much about the intrinsic value of this work; only about thirty copies have been sold thus far, because they are so little known. The undersigned himself is too much occupied in the service of His Majesty the King to be able to enter into an extended correspondence in order to make the work known." Thus were the immortal fugues of Bach prized by his own son.

The musical life of the Prussian metropolis during the reign of Frederick the Great revolved almost entirely around the opera. There were occasional concerts by wandering virtuosi of international fame and there were now and then oratorio performances. It was not until the Singakademie was founded in 1791 that oratorio found a suitable home and adequate cultivation. During the reign of Frederick William II., the successor of Frederick the Great, this society, which is still one of the pillars of the Berlin musical edifice, flourished to a considerable extent. In 1789 Mozart visited Berlin and in 1796 Beethoven was here; but, strange though it seems, neither of these immortals attracted half the attention that was showered upon a mediocrity like von Dittersdorf. This was because Mozart and Beethoven were not men of the world. "Herr von Beethoven, piano player, of Vienna, was good enough to play a fantasy for us." Thus did Fasch, the director of the Singakademie, write about Beethoven's visit to Berlin. From this lengthy and enthusiastic report may be inferred what Fasch thought of Beethoven as a musician and what importance he attached to his coming to Berlin. Neither Mozart nor Beethoven remained here long. During Mozart's short stay Hummel, then a prodigy of ten, gave a concert and announced himself as Mozart's pupil. The child was very well received.

During the first decades of the nineteenth century we find a number of interesting people connected with the musical life of the city. Spohr and Paganini played here,

each with great success, among singers Angelica Catalani and Wilhelmina Schroeder-Devrient created a furor; Carl Maria von Weber, with his "Freischütz" première, which occurred under his own direction in 1821, caused an enormous sensation—the greatest the Berlin Royal Opera had known up to that time. Meanwhile, Mozart's operas had become popular. But for the intrigues of Spontini, the Italian, who had been brought to Berlin by Frederick William III, Weber would have received the post of first conductor; as a composer Spontini was completely overshadowed by Weber but the Italian retained the position. The youthful Mendelssohn made a great coup by introducing Bach's "St. Matthew's Passion" music but intrigues prevented his securing the position that was justly due him as director of the Singakademie. In one respect the city of Berlin was very consistent; it invariably neglected to secure the services to music of men of genius who would gladly have remained here. Thus Bach, Mozart, Beethoven, Weber, Spohr, Mendelssohn, Meyerbeer were allowed to seek other fields of activity. It was Mendelssohn, too, who introduced Beethoven's ninth symphony to Berlin on November 13, 1826; Mendelssohn was then only seventeen years old. Meanwhile, famous virtuosi came and went. Kalkbrenner, Moscheles, Thalberg, Ole Bull, Ernst, Romberg, and above all, Franz Liszt lent interest to the concert life of the capital. Liszt's appearances in the season of 1841-42 were the signal for unprecedented scenes of enthusiasm; whereas other celebrities interested the musical contingent, Franz Liszt literally set wild all Berlin. He was the talk of the town, he was the sensation of the day, and made the Berliners forget even Catalani and Paganini. He remained here giving a series of recitals from December 27, 1841, until March 3, 1842, and during all these weeks the town, which then numbered 300,000 souls, was in a veritable uproar.

In 1844 Joseph Kroll built the theater in the Tiergarten which still bears his name and where opera has been irregularly given ever since. In 1850 Albert Lortzing conducted his own operas at Kroll's—"Zar und Zimmermann," "Die beiden Schützen" and "Wildschütz." His works did not please and poor Lortzing was obliged to conduct cheap musical comedies in order to make a living. Celebrated virtuosi and singers continued to come and go. We find Wieniawski, Viextemps, Joachim, Henrietta Sonntag, Jenny Lind, Rubinstein, Tausig, Laub and a long list of names of musical celebrities who appeared here with more or less success during the middle of the last century.

In 1869 the Berlin Royal High School was founded with Joachim as director and the influence that the great violinist exerted on the further development of music here is well known. Opera continued to flourish; whereas the Italian composers Rossini, Donizetti, Bellini and later Verdi quickly found recognition here, Wagner was slow in getting a foothold. In the sixties the Royal Opera engaged two of the most celebrated singers of the day—Paulina Lucca and Albert Niemann. Niemann was a revelation to the Berliners as a Wagner interpreter. When he first sang "Tannhäuser" here on May 17, 1864, the public realized for the first time the true mission of Richard Wagner. In Niemann voice, majestic figure, great histrionic ability and temperament were all united. Lucca was equally great as a singer and actress of the Italian school. These two singers soon became the favorites and it can well be said that the Royal Opera has never had their equals since.

The enormous modern growth of Berlin did not begin until after the Franco-Prussian war. During the first few years after the war musical conditions did not change very much, but about 1880, with the founding of the Concert-Direction Wolff and the systematizing of the arrangements of concerts, began a new era. In this book Weissmann devotes some eighty pages to the remarkable growth of music here during these thirty years, touching upon every branch of it—opera, symphony concerts, oratorios, chamber music, violin, piano and song recitals, and in so doing he mentions the names of nearly all of the artists of importance who have appeared here during these years. The book contains 425 pages of text and 100 illustrations and to those interested in the role that Berlin has played in the development of the art of music, it will prove entertaining and instructive reading.

The engagement of Joseph Stransky for the New York Philharmonic Society has caused a great deal of surprise in musical circles in Berlin. To be sure, it was a difficult proposition and a worthy successor to Gustav Mahler was not to be found among the conductors of Germany—at least not among those who were free to accept the position. Still, there were several eligible conductors of really great ability among the younger men.

The Stern Conservatory now is giving a series of pupils' operatic performances at the Neues Schauspiel Haus. The first occurred last Saturday afternoon, when acts from "Aida," "Trovatore," "Rigoletto," etc., were done, the entire

afternoon being devoted to the one composer, Verdi. The performances were very creditable and among promising young singers who distinguished themselves were Elsa Schloeycka as Aida, Emila Wachter-Ordis as Leonore, Bela Fenyves as Count Luna, Arnold Glaser as Rigoletto and Elsa von Beringe as Gilda. These pupils made the best impressions, although others were also excellent. They revealed good, well schooled voices and considerable histrionic ability. At the second performance, which took place at the same theater this afternoon, parts of "Faust," "Pagliacci," "Cavalleria," the "African" and the "Daughter of the Regiment" were given. The Genio of the youth-



EMMA VILMAR,  
Pupil of King Clark, who has signed a two years' contract with the Metz Opera.

ful Nicolai was most praiseworthy, and the Selicka of Fräulein Leoni and the Santuzza of Fräulein Cylon also deserve special mention. But while much praise is due the soloists, the excellent general ensemble and the orchestra must not be forgotten. Prof. Gustav Hollaender, in staging scenes from these well known operas with the pupils of his institution, has proven again that the operatic department of his famous conservatory, like all the other departments, is identified with the highest artistic ideals.

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Monday, May 1, was the 105th anniversary of the premiere of Mozart's "Marriage of Figaro" at the Vienna Royal Opera. Beaumarchais' comedy of the same name was already famous, and Mozart requested Da Ponte to write a libretto based on it. The Emperor Joseph II had forbidden the production of the Beaumarchais comedy in Vienna, so it was with some misgivings that Mozart made use of the subject, but Da Ponte succeeded in getting His Majesty so interested in the music of the opera that he had Mozart come to play it to him. That settled the

matter, and the Emperor immediately demanded that the work be produced at his theater. Nevertheless, Mozart had a hard time of it in bringing out the work, for his enemies intrigued against him in every possible way. The opera was finally produced, however, and scored an enormous success, especially with the public. Some of Mozart's detractors declared that the vocal parts were ruinous to the voice. Unfortunately the intriguers were more or less successful with the management, and the opera, after a few performances, disappeared from the repertory for a time. In 1789 it was produced again with great success. The reception that the work met with in Prague, however, was far more brilliant than in Vienna, and this circumstance induced Mozart to write an opera especially for the Prague stage. This opera was none other than "Don Juan."

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The Emil Gutmann Concert Direction of Munich is to establish central offices here in Berlin next year. A branch bureau will be maintained at Munich, however.

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Emma Vilmar, an American contralto and pupil of Frank King Clark, has been engaged as first contralto for the Metz Opera. Her contract begins in the autumn and runs for two seasons. Miss Vilmar has also been engaged for the Bayreuth Festival for the coming summer, where she is to sing the parts of Flosshilde and that of one of the Knappen in "Parsifal," besides understudying several other roles. As Miss Vilmar has never been on the stage before, this is an auspicious beginning of her career. Frank King Clark's first season in Berlin has been crowned with signal success. Among his large class of pupils are many professional German singers. Clark will continue to teach in Berlin up to July 1. Then he will go to Bayreuth, where he will remain during July and August. A class of pupils will accompany him. His Berlin studio will be reopened on September 1.

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Theodore Spiering, accompanied by his family, has returned to Berlin and taken an apartment at 38 Motz street. The news of Mr. Spiering's great success as conductor of the New York Philharmonic concerts during Mahler's illness has spread all over Germany. His many friends in this city were overjoyed at the way he rose to this great opportunity. That was a case of an unexpected chance and a man being thoroughly equal to it. Although Mr. Spiering will make a specialty of conducting hereafter—his remarkable success well justifies such a step—he will by no means give up his violin; in fact, he has already resumed his teaching here, and during next season he will conduct a class of advanced pupils. He will also frequently be heard in concert. There are several instances in musical history of violinists attaining fame as chefs d'orchestre, most notable being the case of Louis Spohr, who conducted the Opera at Cassel from 1822 during a period of thirty-five years, or until two years before his death, which occurred in 1859. During all this time, however, Spohr remained true to his violin. Spiering promises to become the American Spohr, although he prefers to conduct symphony concerts rather than opera.

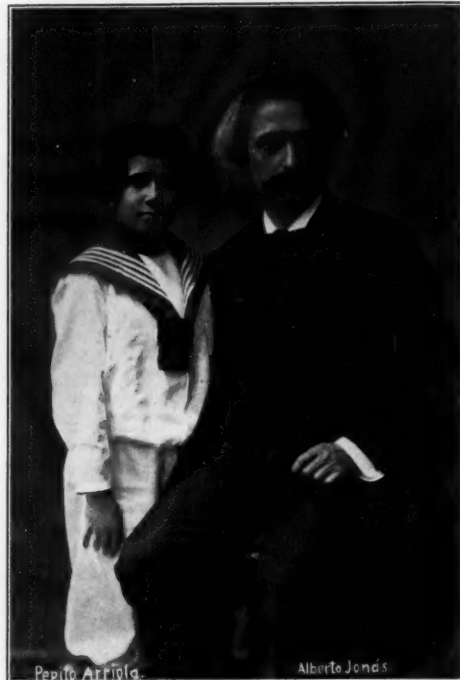
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Joseph Lheyenne gave a pupils' recital at his home in Wannsee, near Berlin, on April 30. Works by Rachmaninoff, Schubert, Chopin, Schumann and Cesar Franck were given very praiseworthy renditions. Six pupils of the distinguished pianist participated—Mr. W. Boughton, Miss C. Norden, Mrs. S. Liebes, Miss C. Weisskopf, Mr. P. Wells and Miss B. Schutts.

\*\*\*

Pepito Arriola recently cabled his teacher, Alberto Jonas,

of this city, that he played before 20,000 people at Denver, arousing great enthusiasm. The wonderful Pepito is well known in Berlin, which has been his permanent home since he was six years old, and where he pursued his studies chiefly under Mr. Jonas. Pepito, if I mistake not, is the first artist to use the entire Auditorium of Denver for concert purposes. Busoni and others have played in



PEPITO ARRIOLA, THE WONDERFUL SPANISH PIANO PRODIGY, WITH HIS TEACHER, ALBERTO JONAS.

the Auditorium, but it has always been partitioned off, so as to seat about 4,000 people. ARTHUR M. ABELL.

#### Emma Koch Resumes Teaching.

After taking a very successful five weeks' cure at Wiesbaden, Emma Koch, the celebrated pianist pedagogue, has returned to Berlin and resumed her teaching. At the Stern Conservatory some of the best pupils turned out in recent years have been instructed by Fräulein Koch, while she has been no less successful with her private class of pupils, which she conducts at her own home.

#### Klibansky to Give Recital Next November.

Sergei Klibansky, the Russian baritone, will give his first New York recital in Mendelssohn Hall early next November. Mr. Klibansky is engaged to sing for the Ohio Music Teachers' Association in Dayton, June 28. The artist will teach in New York during the summer at his studio in the Hotel Woodward, Broadway and Fifty-fifth street.

Juggins—"Who was it that said if he could make the songs of the people he wouldn't care who made the laws?" Muggins—"Don't know. But if he's the chap who's making the songs of the people nowadays I'd just like to have the making of the laws a little while! That's all!"—Red Hen.

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LEIPSIK, May 11, 1911.

The Leipzig City Opera's May festival performances began May 7 with a notable rendition of the "Fliegenden Holländer." Not alone a great performance in the work of singers, conductor and orchestra, but as well a remarkable achievement in scenic effect, as put on by Dr. Löwenfeld through employment of the best scene painters of the entire continent. Though conductors Fritz Steinbach and Hans Pützner are called to direct the performances of "Marriage of Figaro" and "Tannhäuser" which follow, the first Wagner evening was under Leipzig's own first conductor, Pollak, who recently gave unusually strong and clear reading to the "Nibelung" cycle. So has the directory kept a number of the Leipzig opera's own singers in favorite roles, as in the "Fliegenden Holländer." Walter Soomer had the title role and the magnificent tenor, Jacques Urlus, the role of Erik. Herr Lohfing, of Hamburg, was Daland; the California Maude Fay, of the Munich Opera, sang Senta; Fräulein Höfer of Munich, sang Mary, while Herr Schroth of the home opera was given the role of the Steuermann. The chorus had been raised to a very exact knowledge of its work and beautiful ensemble singing was accomplished. Miss Fay was a beautiful Senta for the eye, and she has a very beautiful voice, which will be twice as effective when she acquires an easier tone-giving for the higher registers. Soomer was as usual the commanding artist in this part, which is one of the happiest and most characterful of his entire repertory. The enthusiasm of the audience was at a very high pitch during the whole evening and a five minute demonstration followed the conclusion of the opera. The next work for the festival series is "Marriage of Figaro," with Fritz Steinbach conducting.

With the regular concert season long concluded, a correspondent has time to go visiting, and recently a very interesting rendition of "Martha," by amateurs, was heard at Borna, about fifty minutes' run south of Leipzig. There is general interest in observing the plan on which this opera could be produced by amateurs. The evening constituted a special paid occasion provided by the Vorneer Geselliger Verein for its members and their families. The fine little orchestra of twenty-one men was that of a local military orchestra. The conductor was the very talented young Franz Ludwig, whose strong and beautiful serenade for eight wind instruments was recently given rendition at a Leipzig conservatory Prüfung. To insure perfect running order for everything to go on the stage, the veteran regisseur (stage manager) August Proft of the Leipzig Conservatory and the Leipzig City Opera, was placed in command. Further to insure steady running of important machinery, five well routined chorus women of the Leipzig opera were also borrowed for the occasion. With stage management, the chorus, orchestra and conductor safely routined on the job, there was little cause for worry as to what might happen among the principals. Nevertheless, these young stars went through their work with hardly a break, though the Martha was undergo-

ing her debut of debuts as a singer-actress. This was the very talented soprano, Hedwig Borchers, daughter of Kantor Gustav Borchers of the Peters Kirch and the Nicolai Gymnasium. She has sung often in concert and is unusually musical and unusually reliable. She will have all necessary skill as actress when she has acquired routine. The contralto or mezzo, Fräulein von Normann, of recent Leipzig Conservatory classes, sang the role of "Nancy" and pleased especially with her light, easy use of a beautiful voice. The male roles were very creditably given by Messrs. Schröter, Einhorn, von Loui and Hermany. The orchestra not only accompanied creditably but accomplished delightfully well balanced and clearly drawn setting out of the overture under Ludwig's fine musical hand. On the whole, the plan of borrowing an opera for an evening in a country city such as Borna is, proved a fine success and may be copied profitably by other communities that need musical recreation.

A much more heroic task than giving opera in a country town was observed at Markneukirchen, where an orchestra of about thirty amateurs sailed into concert, with the "Tannhäuser" overture and Beethoven's "Eroica" symphony lashed to the mast. Before going further, it is to be stated that city music director Heinrich really understood and could really conduct these scores. Furthermore, he was giving out a herculean energy to the task of getting his amateurs in routine sufficient to play the compositions for the non-critical Markneukirchen audience. But it would be unkind to chalk down all the false notes that got scattered about during the exercise. The truth is that amateurs in Markneukirchen remain amateurs for a long time, just as amateurs do in other parts of the world. But the concert, with its ambitious program (over ambitious); still served to give several hundred worthy citizens an idea of the scope of a symphony orchestra's work, and that was a great gain for this small fiddle-making city of some seven thousand persons. True, the five months' season of Bad Elster's bathing and music are just over the hill, at about an hour's walk from Markneukirchen, and there symphony is played at least half a dozen times each summer. But the fact that thirty of Markneukirchen's own villagers go through the work of at least approximately learning to play symphony with their own hands, is of far greater value than mere hearing, and Mr. Heinrich and all of his kind are to be encouraged in their difficult work. The Markneukirchen orchestra gives two or three concerts each season.

The last of Sven Scholander's folk song evenings, to his own accompaniment of the lute, also enlisted the help of his gifted daughter Lisa. The program had first a group of duets, then a solo group by Lisa Scholander, another solo group by the father and the closing group of duets. None of these concerts fails to bring some interesting and valuable material from the folk songs of every nation. Especially impressive here were "Sven im Rosenhain" and "Ma fille veux-tu un bouquet," though other numbers carried fine interest and none were weak. The artists are always greeted by large pay houses and great enthusiasm, requiring many repetitions and additional selections, which are always cheerfully granted. EUGENE E. SIMPSON.

#### Elsa Rau in Görlitz.

Elsa Rau, the well known pianist and pedagogue of Berlin, recently played with remarkable success with orchestra in Görlitz, on which occasion the following appreciation of her playing was written:

Extra Concert of the City Orchestra. Soloist, Elsa Rau, pianist, of Berlin. At her first appearance here in January of last year this esteemed artist made a good impression, and in her concert of yesterday she had a success upon which she is to be congratulated. Her ability has unquestionably increased remarkably; added to this is the agreeable feature that, departing from her custom of last year, old masters, too, as Chopin and Mozart, came into their own. The Chopin F minor concerto, was given a performance which afforded us pure pleasure. Overcoming all technical difficulties and bringing out contrasts with intelligent understanding, she exhausted the musical and poetic contents of the work and brought it home to the hearer. The performances of this artist are all of such a superior order that her playing can be characterized as "sovereign." The Mozart A flat major romance, which was rendered with deep feeling, and the F sharp major scherzo by d'Albert, a piece calling for genuine bravura, evoked such applause that as an encore a Chopin waltz was added.—Neuer Görlitzer Anzeiger, April 1, 1911.

#### Paulo Gruppe's London Criticisms.

Paulo Gruppe's first recital in London, May 5, resulted in creating new demands for the young Dutch cellist. He was immediately engaged for a number of musicales in the world of society, and his London manager, Daniel Mayer, received inquiries that led to bookings for future concerts. The following extracts are from three of the London papers; more will be published later:

To judge by his excellent playing and the great reception accorded to him, Paulo Gruppe, the young Dutch-American cellist, who gave the first of two recitals at Bechstein Hall yesterday afternoon, seems likely to repeat in London the success which he has already achieved in the United States. His tone, exceptionally full and powerful, and beautifully pure in quality, is used with the restraint which distinguishes the methods of the true artist from those of the mere virtuoso. Having acquired all the secrets of the violoncello technique, Mr. Gruppe employs his powers discreetly, and the technical side of his accomplishments has not been developed at the expense of the interpretative. His playing, while keenly sensitive, is laudably free from sentimentality, and when required he can infuse into his performances plenty of warmth and passion. In dealing with cantabile passages his phrasing is broad and dignified without any lack of emotional power, and in those requiring firmness and grip he is equally convincing. One of his most attractive performances yesterday was that of Lalo's melodious concerto. Here the beauty of his tone, the grace of his style, and the ease and certainty of his execution could not fail to make a deep impression. The familiar "Variations Symphoniques," by Boëllmann were likewise presented with all imaginable charm and finish, while to his playing of Max Bruch's arrangement of the "Kol Nidrei" and an "Allegro Appassionato" movement by Saint-Saëns he brought a full measure of expression. Room was also found in the scheme of some pieces which enabled the gifted artist again to direct attention to the strength and range of his technique. These comprised a nocturne and scherzo by Prof. Julius Klengel, an andante by Schumann, and Popper's "Waltz Suite." Mr. Gruppe was skillfully accompanied by Charlton Keith.—London Telegraph, May 6, 1911.

There has been quite a run on cellists lately. Yesterday afternoon, at Bechstein Hall, it was the turn of Paulo Gruppe to challenge comparison with the admitted masters of his instrument.

In that Mr. Gruppe has a remarkably large, broad, pure tone and technical skill in abundance, he is certainly to be included among the cellists who count.

Mr. Gruppe was heard at his best in Saint-Saëns "Allegro Appassionato," and the second and final movements of Lalo's D minor concerto.—London Express.

The vigorous confidence shown by Paulo Gruppe in the course of his violoncello recital at Bechstein Hall yesterday afternoon was thoroughly indicative of the spirit which caused him to include in his program three works intended to be played with orchestral accompaniment. These were the "Symphonic Variations" of Boëllmann, Max Bruch's "Kol Nidrei," and the violoncello concerto of Lalo. It was clear that under proper conditions Mr. Gruppe was well qualified to perform such a selection with conspicuous success, for his tone was strikingly full, resonant and well sustained, while his technical skill was developed to the extent of brilliance. . . . Nevertheless, his clear and incisive attack, evident appreciation of design and rhythm, and general maturity of manner gave to his first appearance in this country an interest that should extend to his second recital, which is announced for June 1.—London Morning Post.

Mr. Gruppe is to give his second London recital in the same hall, June 1. Later in the season he will play with orchestra. Among his June engagements is one concert with the London Symphony Orchestra in Birmingham. At the close of the London season Mr. Gruppe will fill some engagements on the Continent. He is to return to the United States next season.

#### The Fiddler.

There is a wheel inside my head  
Of wantonness and wine,  
An old, cracked fiddle is begging without,  
But the wind with accents of the sea is fed,  
And the sun seems glad to shine.

The sun and the wind akin to you,  
As you are akin to June.  
But the fiddle! . . . It giggles and twitters about,  
And, love and laughter! who gave him the cue?—  
He's playing your favorite tune.

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### Elman Again Stirs New Yorkers.

Mischa Elman appeared for the second time in Newark, N. J., on Tuesday evening, May 16, at a concert given by the Halévy Singing Society. On this occasion, however, the affair was wisely assigned to the Krueger Auditorium, inasmuch as Wallace Hall had proved inadequate for the accommodation of the crowds eager upon hearing this young wizard of the violin.

The concert began with MacFarren's "May Day," sung by the society under the leadership of Leon M. Kramer. This body of singers is an illustration of the plan and progress of a school maintained on the insignificant sum of ten cents a week. It was organized in 1909 and has a membership of seventy-five. The efficient work of the conductor was evident in the firm, sure attack, good balance, splendid tone, artistic phrasing, and especially clear enunciation of the text. The excellence of the singing was no doubt a surprise to many who had come primarily for the purpose of hearing the violinist.

Elman chose for his first number the Mendelssohn concerto, which he rendered in a vigorous fashion. He took the first movement at a most lively tempo and the finale at breakneck speed. He was repeatedly interrupted with bursts of applause, and at the close compelled to add an encore before the listeners would permit him to proceed. His second contribution was the "Devil's Trill," of which he gave a masterly interpretation which so delighted everyone that he was able to escape only after granting three extras.

Part two opened with the finale from Mendelssohn's unfinished opera, "The Loreley." The Halévy Society gave a rendition of this extremely difficult work which reflected great credit upon both singers and conductor, and all were heartily applauded. In this fragment the deft hand of the master choral writer is seen at its fullest and best. It abounds in beautiful and effective passages and alone would be sufficient to place its composer in the very foremost rank of musicians. Mr. Kramer is to be congratulated not only upon the remarkable results obtained from his forces, but for the excellent taste displayed in the selection of the numbers.

Elman chose for his next number a group calculated to give him an opportunity to display another side of his art—the gentle, poetic side, namely, "Ständchen" (Schubert-Elman), "Rigaudon" (Monsigny-Franko), "Ave Maria" (Schubert-Wilhelmj), "Schoen Rosmarin" (Kreisler). With each one of these Elman created a profound impression, and of especial ethereal beauty was the lovely "Ave Maria."

As a reward for his efforts he was recalled time and again. He responded with the "Meistersinger Preislied" and brought the concert to a close with a scintillating performance of Sarasate's "Jota."

A word of praise is due Percy Kahn for his masterly accompaniments.

### A Tigress of the Leipsic Opera.

Aline Sanden, the extraordinarily gifted Elektra, Carmen and Salome, of the Leipsic Opera, is creating a stir



ALINE SANDEN AS ELEKTRA.

such as no other artist in Europe is now doing. Within six weeks she has been three times a guest performer at the Berlin Hofoper, where she thrilled with Elektra, Nedda and Carmen. After her Carmen performance

it was generally talked around the theater that since Madame Lucca, Fräulein Sanden was the best of all the Carmens who had trod those boards.

Strauss conducted the "Elektra" in person, and immediately following the prolonged demonstration for the artist he wrote the Leipsic Opera asking that the "Rosenkavalier" title role be assigned to her for the Leipsic autumn premier. He had already seen her give his "Salome" in Leipsic and had declared her the ideal representative for that role. She had recently stirred the Dresden public at the Hofoper with her powerful portrayal of Salome. Early in June she gave Carmen in Braunschweig and for the winter season she will have an entire tour of guest performances on European stages.

Fräulein Sanden has been a member of the Leipsic opera since August, 1909, and her contract runs to 1914.

### MUSIC IN OKLAHOMA.

OKLAHOMA CITY, May 10, 1911.

Lillian Nordica took her audience "by storm" at her recent concert. The prima donna was ably assisted by Myron T. Whitney, basso, and Romayne Simmons, accompanist. The three artists held the attentive interest of the large audience until the last note had died away. A feature which made the concert perhaps the most interesting of the season was the presence of Charles Wakefield Cadman, the American composer, who accompanied Madame Nordica in a group of his own songs.

Harold von Mickwitz, director of music at Kidd-Key College, who recently appeared in a piano recital, is a performer of ability. The local music lovers are anxious to hear him again, and it is to be hoped that next season will find him on the visitors' list.

Della Thal, one of Chicago's promising young pianists, gave a recital a fortnight ago in the Merrill Recital Hall. Miss Thal's work is always clean cut and interesting.

The last monthly meeting of the Ladies' Music Club was quite an auspicious ending of a successful season. The chorus, in Elgar's "Sea Fairies," showed careful training by Director Gray, and the artistic result of this work was gratifying. Among the visitors seen in the audience was Frances La Flesch, the ethnologist of the Smithsonian Institute and also coworker on an Indian opera with the talented composer, Charles Wakefield Cadman, who was also a visitor. Besides giving an interesting talk on his work and music, Mr. Cadman also accompanied Olive Wheat, a member of the club, in a song which he dedicated to her.

Pupils of the Merrill Piano School were heard Monday evening in an interesting recital. Unmistakable talent was shown by Marie Vance, a fourteen year old girl. Florence Veal is the only graduate this season, and she will be heard next week. ALFRED PRICE QUINN.

### Mrs. Royall's Studio Musicale.

Two pupils of Mrs. C. Howard Royall did credit to their teacher's vocal method by the song recital given at the Royall studio, 260 West Fifty-seventh street, Wednesday morning of last week. It was in all ways an ideal spring musicale. The handsome studio was decorated with dogwood and much of the music partook of the joyful character of the occasion. Mrs. Royall presented Marjorie Curtis, soprano, and Dorothy Ward, contralto. Both belong to the world of fashion rather than to the world of art, but the singing of both young ladies was exceptionally artistic and convincing.

Miss Curtis is the daughter of the eminent specialist, Dr. Holbrook Curtis. Miss Ward belongs to an old family of Brooklyn. Their joint appearance gave pleasure to a fine company, and what is more, exhibited the correct training received at the Royall studio. Miss Curtis sang a number of French songs with the purity of diction and the style that seemed as if French must be her own language. Miss Ward disclosed equal gifts in this direction. After a duet sung by the two young singers, the following program was given: Old French chanson; "Si je pouvais Mourir," Barbirolli, Miss Curtis; "Irish Love Song," Ruth Lang; "Love's Logic" (Campbell-Tipton), Miss Ward; "Partir" (Tosti), "Vous dansez Marquise" (Lemaire), Miss Curtis; "Dear Love, When in Thy Eyes" (Chadwick); "Open Secret" (Woodman), Miss Ward; Italian song; waltz song (Arensky); "Bonjour, Suzon," Miss Curtis; "L'Heure de Pourpre" (Holmes); "Since We Parted" (Allitsen). Mrs. Baxter played the piano accompaniments for the singers.

Mrs. Royall will remain in town until June 1. Then she goes to Quogue, L. I., with several of her pupils who have arranged to study with her during June, July and August. Miss Ward is one of the pupils who will study with Mrs. Royall through the summer. Miss Ward is an earnest student and her voice is remarkably rich and expressive. In September Mrs. Royall and a number of her pupils will go to Paris for a period of special study and preparation.

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## ROME AND THE EXPOSITION IN 1911.

The inauguration of the American pavilion at Vigna Cartone took place in the presence of the King and the Queen, all the authorities, and many invited guests. The early hour kept many ladies away, especially as the weather was inclement. The pavilion contains very good works, of which I will speak in detail in a later letter, as the hurried glance given to the whole pavilion was not sufficient to give an idea of the works of art therein exhibited. This pavilion is to be permanent and therein will be exhibited from year to year the works of the students of the American Academy. All the material was brought from America. It is of brick and iron and it is said that each brick was separately wrapped in paper. The pavilion is built in the shape of a low plantation house. Harrison S. Morris, commissioner general of the United States, gave a luncheon (in honor of the Roman press and the foreign correspondents residing in Rome) at the historic old castle of Constantine, from which one of the finest views in all Rome can be had. Just opposite one enjoys the sight of the Palatine, with the ruins of the Caesars' palaces at the foot of which winds the yellow Tiber. To the right is a view of the Roman Campagna and to the left one overlooks the whole of Rome, with the great cupola of St. Peter's dominating all.

The French, Servian, Hungarian, German, Austrian, English, and Japanese pavilions all have been opened and duly inaugurated in the presence of the King and Queen Helen. One or two pavilions are not yet finished, as the Spanish for instance, which promises to be a little corner of the wonderful Alhambra of Granada. The fine arts building, which is to remain, has given hospitality not alone to Italian art, but also to the Swedes, Norwegians, Danes, Russians and Swiss, also the Dutch have exposed some remarkable works. I say remarkable, which may be interpreted in a very elastic way, as the Swiss, for instance, have sent in paintings which it would be difficult to attribute to any sane mind; and the same may be said of Sweden and Servia.

The English collection of paintings is a marvel and without doubt even superior to the Hungarian, where some magnificent Munkacsy's can be seen. The English pavilion is destined also to remain. Altogether the grounds are charmingly and artistically and even picturesquely laid out, and the entrance from Villa Humbert (formerly Villa Borghese) is an imposing bit of architecture.

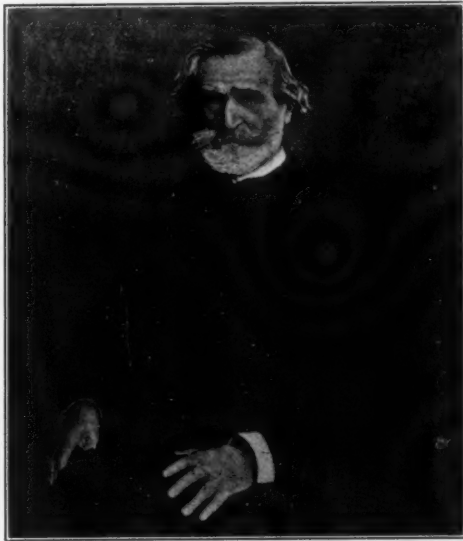
The Diocesan Termae and Castle of St. Ange now are open to the public from 9 to 7 p. m. The patronage is very satisfactory, the committee assures us.

Rome is full of congresses of all kinds. The International Congress of the Press opens on May 4. Every press club—the world over—has sent from fifteen to twenty delegates to participate. Many programs for entertain-

ing these congressists have been arranged, among them a banquet to be given on May 8 on the old Roman ship, an exact copy of the one found at the bottom of Lake Nemi, near Rome. After the repast the Russian dancers will entertain. The Congress is to last eight days.

The Photographic Congress and the Congress of Philosophy now are past, and thanks to Roman hospitality were much enjoyed by the visitors. The King of Sweden, the Duke of Connaught, and the Prince Imperial of Germany were here.

The theaters are doing fine business and the Costanzi now is going to have some extra performances of Bonci in "Sonnambula," "Don Pasquale," and perhaps "Barber of Seville." Storchio will be the Amina and Norina again. The program for the June season under Toscanini has



GIUSEPPE VERDI.  
Painting by Giovanni Boldini.

been changed on account of Caruso's illness. "Aida" will be replaced by "Falstaff." Meanwhile Mancinelli's "Paolo e Francesca" has had a success d'estime, and Catalani's one act "La Falce" had a good success. It is a juvenile composition, but shows melody and beautiful local color (Oriental). Ponchielli's "Filgoli Prodigio" is no more to be given. Many artists that figure on the list have not been heard as yet.

For the fall season under Mugnone, from October to end of November, the operas chosen are: "Christopher Colomb" that is likely to bring the city benefit and renown.

### Dalmores in London.

The accompanying photo of Charles Dalmores, the noted French tenor, is a snapshot of the artist as he stood in



CHARLES DALMORES.  
In front of Hotel Cecil, London.

front of the Hotel Cecil, London. As the London letters in THE MUSICAL COURIER have shown, Dalmores has had a number of triumphs at the opera in Covent Garden. He recently scored a phenomenal success as Don Jose in "Carmen," Samson in "Samson et Delilah" and as Julien in "Louise."

## MME. LILLIAN NORDICA

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lumbus," "Il Conte d'Ory" (Rossini); "Mefistofele," "Andrea Chenier," "Traviata." The list is subject to change, however.

In June and July the opera giocosa or buffa will be given at the Teatro Quirino: "Livieta e Tracollo" (Pergolesi); "La Molinarella" (Piccinni); "Sociate immaginario" (Paisiello); "Impresario in Augustie" (Cimarosa); "Le Precauzioni" (Petrella); "La Regina di Golconda" (Donizetti).

At the Corea or Augusteo some magnificent concerts have been heard. Franz von Veczy gave one and it was a pity that he could not appear here a second time. He had a triumph, and the public simply raved over him, and did not tire of calling him out again and again, waving hats, handkerchiefs, and muffs. It was an impressive sight. A few days later the Lamoureux Orchestra, under Chevillard, came and gave two concerts, playing in a very correct but cold way. The orchestra was brought over on a special train and returned the same way, remaining in all four days. The visit cost the committee over seventy thousand francs. Then came the Hungarian Turul Choral Society, which also gave two concerts with fine success.

The King of Sweden was here at the same time. Queen Margherita gave a garden party in his honor and invited the Turul to sing. Director Sztokanowitz was complimented warmly by the Queen.

The Opera Comique will also give some performances this summer.

New lines of electric trains have been built direct to the Exposition in order to facilitate transit. The grounds look lovely and when Piazza d'Armi is opened to the public it will seem like fairyland.

The Turin Exposition was inaugurated by the King and Queen on the 28th.

### James Stephen Martin Recitals.

James Stephen Martin, the well known Pittsburgh voice teacher and conductor, is giving a series of recitals at the Rittenhouse, to close the season. In the first, which took place two weeks ago, Marie Stapleton-Murray, soprano, and Mrs. James E. Patton, Jr., contralto, artist pupils with Beulah Martin, pianist, gave an exceedingly interesting program. The hall was filled, many standing throughout the evening and many more were unable to gain admission.

The second recital took place May 15 at which time Mrs. J. H. Wilson, contralto; Portia Keefer, soprano, and Marie Snyder, soprano, appeared. A feature of the program was a first public presentation in Pittsburgh of Charles Wakefield Cadman's song cycle for four solo voices, "The Morning of the Year," sung by Eva Egerter, soprano; Mrs. H. Talbot Peterson, contralto; Edward Vaughan, tenor, and W. A. Evans, bass. This cycle, which is dedicated to Mr. Martin, was first heard while in manuscript, in his studio. The solos are grateful, the quartets very attractive, and the entire work, one of the most effective that has been brought out by this talented composer. The quartet of singers had evidently given the music serious study, the result being an artistic and thoroughly satisfactory performance.

The dates for the remaining recitals are June 12 and 19, at which several new singers will be heard. The accompanists are Blanche Saunders Walker and Laura Daphne Hawley.

Mary had a Thomas cat;  
It warbled like Caruso.  
A neighbor swung a baseball bat—  
Now Thomas doesn't do so.

—Milwaukee Sentinel.

### THE ATLANTA SAENGERFEST.

ATLANTA, Ga., May 10, 1911.

Things German had the right of way in Atlanta this week when German singers from Tampa, Savannah, Jacksonville, Charleston, Brunswick, Chattanooga and Nashville came together to celebrate the Sixth Annual "Saengerfest" of the South Atlantic League of German Societies, Lodges and Singers. The main concert was given in the large auditorium Monday night under the musical direction of Adolf Dahm-Petersen, formerly of New York, and with Charlotte Lund, soprano, and Dalton-Baker, baritone, as soloists. The chorus consisted of some 200 male voices and, as might be expected, the principal numbers of the program were well known German songs rendered in a most artistic manner, reflecting great credit upon the director. As the Atlanta Constitution said: "It surpassed anything of the kind ever heard in Atlanta before."

Mr. Dahm-Petersen had taken a great deal of pains in the limited time allowed him to bring the local symphony orchestra to a proper state and the results fully justified his trouble.

Miss Lund was heard in Liszt's "Lorelei," with Mr. Dahm-Petersen at the piano.

Mr. Dalton-Baker sang his numbers very satisfactorily, and earned well deserved applause.

W. H. Welsh, a local pianist, played Liszt's E flat piano concerto and showed himself to be a very capable interpreter with good technic.

The general verdict was that this was the most successful Saengerfest ever held in the South. Next year's gathering will be in Jacksonville, Fla.

The way the local papers took hold of the convention is highly to be commended, but then the "Atlanta spirit," the cause of the prosperity of this up-to-date city, shows itself through its newspapers, whenever anything is un-

## RICHMOND MUSIC FESTIVAL.

RICHMOND, Va., May 10, 1911.

The Eighteenth Annual Music Festival given by the Wednesday Club took place in the City Auditorium May 1 and 2, with Alma Gluck, soprano; Florence Wickham, contralto; Riccardo Martin, tenor; Pasquale Amato, baritone; Herbert Witherspoon, bass, assisted by the Petersburg Virginia Choir under the able direction of Jean Trigg. The Wednesday Club's conductor this year was Arthur Scrivenor; Louis Weitzel was the accompanist and the Metropolitan Opera House Orchestra, Josef Pasternack, conductor, furnished the orchestral features. The programs were rendered with brilliant success, and the Wednesday Club won a golden tribute. The work of orchestra and chorus won storms of enthusiasm and applause from the crowds that filled the vast structure with its perfect acoustics and comfortable seating capacity.

President Corley's highest ambition is to bring the artists of the Metropolitan Opera Company next year to give grand opera. Too much praise cannot be bestowed on this enthusiastic gentleman to whom the great credit is due for promoting the interest of the Wednesday Club and giving to Richmond's public the best and highest music possible. One of the gratifying features of this festival is that the receipts more than doubled those of previous years, due to the intelligent work of Mr. Corley and his assistants.

The programs were as follows:

### FIRST CONCERT, MONDAY NIGHT, MAY 1.

Overture, Tannhäuser.....Wagner  
Selection from Hora Novissima.....Parker  
Signor Amato, Chorus and Orchestra.  
Ride of the Valkyries (Die Walküre).....Wagner  
Aria, Caro Nome (Rigoletto).....Verdi  
Alma Gluck.  
Spanish Serenade.....Elgar  
Chorus and Orchestra.  
Aria, Eri tu (Ballo in Maschera).....Verdi  
Signor Amato.  
Duo, La ci darem la mano (Don Giovanni).....Mozart  
Alma Gluck and Signor Amato.  
Waltz, Geschichten aus dem Wägenwald.....Johann Strauss  
SECOND CONCERT, TUESDAY AFTERNOON, MAY 2.  
Overture, Fra Diavolo.....Auber  
Cavatina, Largo al Factotum (Barber of Seville).....Rossini  
Signor Amato.  
Habanera from Carmen.....Bizet  
Florence Wickham.  
Prelude to Act II, Königskinder.....Humperdinck  
Symphonic Poem, Les Preludes.....Liszt  
Aria from Ki de Lahore.....Massenet  
Signor Amato.  
Selections from Madama Butterfly.....Puccini  
Verborgenheit.....Hugo Wolf  
Er ist's.....Hugo Wolf  
I Am Thy Harp.....Woodman  
Kitty of Coleraine.....Newcomb  
Florence Wickham.  
Ballet Music from La Gioconda.....Ponchielli

### THIRD CONCERT, TUESDAY NIGHT, MAY 2.

Selections from Faust.....Gounod  
Mme. Gluck, Mr. Martin, Mr. Witherspoon, Chorus and Orchestra.  
Dream Music from Hansel und Gretel.....Humperdinck  
La Colomba.....Schindler  
From the Land of the Sky Blue Water.....Cadman  
The Lark Now Leaves His Watery Nest.....Parker  
Alma Gluck.  
Black Sheila.....Old Irish Song  
Afton Water.....Old Scotch Song  
Mother o' Mine.....Tours  
Herbert Witherspoon.  
Aria, Che Gelida Manina (La Bohème).....Riccardo Martin.  
Slavic March.....Tchaikowsky

The fourth and last subscription concert of the Richmond Philharmonic Association, W. Henry Baker, conductor, took place on April 28, with an audience that compared with any of the Wednesday Club concerts. Florence Dillard Hequembourg, violinist, and Anita Kirkwood, pianist, were the soloists in the following program:

March, Rakoczy, from Damnation of Faust.....Berlioz  
Canto Popolare.....Elgar  
Searf Dance.....Chaminade  
Orchestra.  
Violin concerto, andante and allegro molto vivace.....Mendelssohn  
Mrs. F. D. Hequembourg and Orchestra.  
Symphony No. 2, finale, allegro.....Beethoven  
Orchestra.  
Selections from Hansel and Gretel.....Humperdinck  
Orchestra.  
Piano concerto, finale, allegro.....Beethoven  
Anita Kirkwood and Orchestra.  
Pizzicato Polka.....Deliibes  
Valse Lente.....Deliibes  
Selections from Aida.....Verdi  
Orchestra.

Bassett W. Hough, organist of the Second Baptist Church, gave a farewell recital on April 27, assisted by Hobart Smock, tenor, of Baltimore, Md. Mr. Hough leaves June 1 for Europe to complete his musical education and will study with eminent teachers while abroad. Mr. Hough is the gifted pupil of Frederick C. Hahr, com-

poser and teacher of our city, who also educated John Powell, now abroad studying under Leschetizky, and playing in concerts and recitals in the leading European cities. The following program was rendered in a highly artistic manner:

Toccata and fugue in D minor.....Bach  
To a Water Lily.....MacDowell  
Marionette No. 4.....MacDowell  
Solo, Total Eclipse, from Samson.....Handel  
Mr. Smock.  
Consolation.....Laszlo  
Souvenir.....Drdla  
Solo, Soft Southern Breeze, from Rebekah.....Barnby  
Mr. Smock.  
Pomp and Circumstance.....Elgar  
Funeral March and Song of Seraphs.....Guilmant  
The Swan.....Saint-Saëns  
Solo, King, Ever Glorious, from Crucifixion.....Stainer  
Mr. Smock.  
Liebestod, from Tristan und Isolde.....Wagner  
Alba.....Nevin  
Good-night.....Nevin  
Solo, Behold, How Peaceful Dawns the Day, from Messiah  
Victorious.....Hammond  
Mr. Smock.  
Toccata, from Fifth Symphony.....Wider

One of the rarest musical treats offered Richmond during the musical season was the joint violin and piano recital given at the Central Y. M. C. A. hall on April 28, by Florence Dillard Hequembourg and Madame Phillippe DeCoster. The house was crowded with music lovers and musicians and it was most gratifying to see the cordial reception offered these two fine artists, who for the first time appeared in public together, both being graduates of the Royal Conservatory of Brussels. Mrs. Hequembourg is a pupil of Ysaye and Carl Halir, of Berlin, and a violinist of rare attainments, with brilliant technic and expression which she showed in her reading of the Franck sonata. Madame DeCoster is a serious, thoughtful artist of great capability which she demonstrated in her playing of the Hummel concerto, reminding one of the fire and brilliancy of Adele Aus der Ohe. The appended program was greatly enjoyed:

Sonata, E flat, No. 3.....Beethoven  
Concerto, A flat, op. 113.....Hummel  
Madame DeCoster.  
Orchestral part, second piano, by Phillippe DeCoster.  
Berceuse.....Arensky  
Minuet.....Lully  
Ukolebavka.....Friml  
Canzonetta.....Friml  
Mrs. Hequembourg.  
Sonata.....Franck

Frederick C. Hahr gave a pupil's recital on the afternoon of April 29, at which works by Hiller, Liszt, Weber, Mascagni, Mendelssohn, Gottschalk, Grieg, Rubinstein, Sinding, Rachmaninoff, Beethoven and Halir were given. Those taking part were Mrs. Frances Rawle Wadleigh, Misses Thea Reuger, Winston, Gentry, Beatrice Brown, Susie Cook, Bessie Powell, Winston Ivey, Marion Spicer, Martha Clark, Margaret Weisiger, Mary Evans, Edith Michaels, Ellen Broadus, Zayde Branch, Louise Barker, and Bassett W. Hough, Herbert Reuger and Mr. Hahr. Noteworthy of the recital was the finished work of Mrs. Frances Rawle Wadleigh, who played Mr. Hahr's beautiful "Valse de Salon," and Mr. Hough who gave the minuet and presto movements of sonata op. 31 No. 3 (Beethoven). Louise Barker, another gifted pupil, played with fine effect "On the Mountains," and "Bridal Party" (Grieg). In fact, all acquitted themselves in a most artistic manner, which must have been most gratifying to their teacher.

JAMES LOUIS SULLIVAN.

### Mrs. Van Emburgh's Musicales "At Home."

Some hostesses in New York society continue their "at home" days during May. The "Wednesdays" of Mrs. Van Emburgh, of 30 East Thirty-eighth street, are attended by many persons prominent in the artistic world as well as those whose names are recorded in the Social Register. Wednesday afternoon, May 17, several professional singers added pleasure to the charming hour in this beautiful home where the hospitality is in the dignified and sincere style maintained by the former Knickerbocker aristocracy. Mrs. Van Emburgh is a gracious hostess, and for many years her Wednesday afternoons have brought together some interesting and distinguished men and women.

Last Wednesday, Lisle Colby Thomas, Oscar Gareissen, Dr. Evans, and Evelyn Fogg, were among the musical fraternity who called. The musical program was an impromptu affair, but all the more enjoyable on that account. Mr. Gareissen's fine baritone voice, his remarkable diction and individuality were disclosed in a number of songs that the singer was obliged to repeat because of their captivating delivery. "The Horn," by Flegier; "To

an Isle in the Water," and "Four-by-the-Clock," by Albert Mallinson, an English composer, were each interpreted twice. Schumann's "Marienwüchchen," was also repeated. Another Schumann song, "Ein Jüngling liebt ein Mädchen," afforded more evidence of Mr. Gareissen's skill as an emotional lyric artist whom this public should hear oftener.

Dr. Evans, an amateur, with a baritone voice of unusual beauty, sang Schumann's "Widmung" and several duets with Mrs. Thomas, including "Der Engel," by Rubinstein, and "Night Hymn at Sea," by Arthur Goring-Thomas.

Mrs. Colby-Thomas, who is beginning a public career, created enthusiasm by her singing of French and German songs. Her dramatic rendition of Tchaikowsky's "Warum," and "Il Passa," by Bemberg moved the listeners to applaud in a manner rarely heard at a private musicale. Combined with a mezzo-soprano voice of very agreeable timbre, Mrs. Thomas possesses magnetism and a personality that are certain to widen her field, and bring her into the realm of singers whom she will surpass in natural ability and accomplishments acquired by study and observation. Hildach's spring song "Der Lenz," was later delightfully sung by Mrs. Thomas. Exceptionally good accompaniments were played by Miss Ross and Mr. Gareissen.

### MUSIC IN MEMPHIS,

MEMPHIS, Tenn., May 18, 1911.

The Chickasaw Guards at their usual Saturday night dinner dance introduced a new feature, a brilliant concert with orchestra, several vocal solos by well known musicians, and a harp solo by Miss Harkness.

At the birthday party of Charles Burroughs an excellent musical program afforded much pleasure to the guests.

Last week Mrs. J. C. Norfleet's beautiful home was thrown open for a morning musical under the auspices of the Pastor's Aid of the Second Presbyterian Church. Included in the program were numbers by Mesdames W. C. Early, Charles Devine, Charles Miller, Mueller and G. B. McCoy, Miss Banks Jordan and Messrs. Meyer, Vesey, Boutelle and Moore.

An affair of interest in musical circles was a unique concert given at First Baptist Church under the direction of Edmund Wiley, choirmaster. The program was called "Old Fogy Music." Assisting the choir were Nina E. Block, Wynne, Ark.; Mrs. Carruthers, Lancaster (contralto); Grace Shelton (soprano), of Covington, Tenn., and Messrs. Banning, Blanton, Hoffman, and Mote, composing the Arion Quartet.

The New York Symphony Orchestra gave two concerts May 9 at the Auditorium which brought to a close the season's series of All-Star attractions under the local management of Mrs. John A. Cathey. The afternoon program opened with Symphony No. 5 (Tchaikowsky), and included Hungarian Rhapsody No. 1 (Liszt), duet from "Carmen" (Bizet), and dances from "Jean de Arc" (Tchaikowsky), aria from "Der Freischütz" with "Ave Maria" for encore were delightfully sung by Miss Hinkle and later a duet from "Carmen." The singing program included numbers from Beethoven, Mendelssohn, Bergmeier, Berlioz, Liszt, Haydn, Schubert, and Wagner's "Ride of the Valkyries." The soloists were Christine Miller (contralto), who sang "O Don Fatale," from "Don Carlos" (Verdi), and Arthur Middleton (baritone) delighted his audience with his excellent rendition of Air from "Queen of Sheba." Mr. Middleton responded to enthusiastic applause with a selection from "Carmen" and afterward received such an ovation that he was forced to appear again and again in acknowledgment. By request "Elegia," by George Arnold, former Memphian, was played by the orchestra and was a delightful feature of the evening. Mr. Arnold was called to the stage where he gracefully acknowledged the hearty applause of his friends in the audience.

Through the efforts of Mrs. Cathey, Memphis has had the pleasure and advantage of a series of concerts by some of the best known musical artists. She will again present the All-Star course which will probably include Francis Macmillan, Alessandro Bonci and Jeanne Jomelli.

NOLA NANCE OLIVER.

Father (to his daughter)—I've brought you a zither for your birthday, my dear, and a book by which you can teach yourself to play on it in a month.

Daughter—But it was the zither teacher I wanted most.—Fliegende Blaetter.

"I was in a Missouri town two years ago," said a local dramatic producer, "trying to get up a show. The landlord of the chief and only hotel seemed half-way intelligent, and I interviewed him, as a preliminary. 'Your town boasts a band, does it not?' I asked. 'Well, no, stranger,' he responded. 'We've got a band, but we don't boast of it. We jest endure it.'—Boston Traveler.



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HAREWOOD HOUSE, HANOVER SQUARE, W.,  
LONDON, May 10, 1911.

There were no innovations in the formation of the program for Sheffield's sixth triennial musical festival, which has just been held, quite contrary to established custom, in the spring of the year instead of the autumn. In the pro-



PHYLLIS LETT.

gram arrangement the only novelty was Georg Schumann's dramatic cantata, "Ruth," which was accorded its first English hearing on this occasion and was well received. The other works forming the regime of the three festival

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days were "The Messiah"; Bach's B minor mass and the "St. Matthew" Passion music; excerpts in concert form from the "Ring," and the Grail Scene and finale from "Parsifal"; and the first part of Granville Bantock's "Omar Khayyam." Henry J. Wood conducted the entire festival, and the Queen's Hall Orchestra under his baton was heard in the Beethoven "Coriolan overture," Mozart's "Jupiter," and Strauss' tone poem, "Don Juan." The soloists were Agnes Nicholls, Phyllis Lett, Frederic Austin, Kirkby Lunn, Edith Evans, Ben Davies, Robert Radford, Ellen Beck, Alfred Heather, Thorpe Bates, Gervase Elwes, Frederick Ranalow, Eav Rich, Edna Thornton, William Burrows, and J. W. Phillips, organist, all experienced artists whose individual work was noteworthy in every respect. Of Phyllis Lett, who is undoubtedly London's leading contralto in concert and oratorio work, the Sheffield Daily Telegraph of April 27 said:

The moment the round, rich voice of the contralto, Phyllis Lett, sounded through the hall one felt that she easily outshone her colleagues. . . . Nothing could have surpassed the pathos and beauty of tone in Miss Lett's singing of "He Shall Feed His Flock." . . . Miss Lett must be declared an ideal "Messiah" contralto. . . . Her reading of "He Was Despised" was worthy of Handel festival environment.

\*\*\*

"Traviata" was sung at Covent Garden for the first time this season May 5, with Tetrazzini as Violetta; John McCormack, as Alfredo; Sammarco, as Germont, and Campanini conducting. The musical world well remembers that it was in this same role of Violetta that Covent Garden "discovered" Tetrazzini some few seasons ago, and each successive appearance of the diva in this particular role serves but to enhance the original verdict of the cognoscenti, that the art of Tetrazzini is a thing unique and incomparable, a marvelous consummation of tone, technic, and timbre.

\*\*\*

Madame Melba, who has just returned to London, will make her re-entree at Covent Garden tonight as Mimi in "Bohème." In the course of conversation recently, Madame Melba declared that she had never in her life felt in better health, and that it was a true joy to her to be once more back in busy London.

"This certainly should be an amazing season," continued the singer, "given fine weather and freedom from mishaps. I am told everywhere that the hotels have never in the history even of London been so overwhelmed with applications for room. It is quite true that toward the middle of July I leave for an extensive tour in Australia, and I am looking forward to it immensely." On the afternoon of May 27 the distinguished prima donna is to give a Coronation concert at Albert Hall with the New Symphony Orchestra, Landon Ronald conducting, and the other soloists will be John McCormack, Edmund Burke, and Backhaus.

\*\*\*

Francis Macmillen, who returns to London next month to fulfil a number of important engagements, has just completed a most successful tour of the United States. His itinerary covered over 50,000 miles and the number of concerts was the largest he has ever played in one season. So great was his success that at almost every concert he was reengaged for next year.

\*\*\*

At his third recital of the season, at Bechstein Hall, May 3, Theodore Byard presented for the first time in his professional career the Schumann "Dichterliebe," a work, as all musicians know, not exceeded in all song literature in its demands vocally and interpretatively. Mood painting of the most subjective kind in the delineation of its

musico-poetic subject matter—tragic love—is the first essential requisite of its form, from the opening stanzas of the naively personal mood of "Im wunderschönen Monat Mai," and continuing the mood simplice in "Aus Meinen Thränen sprissen," and also in the joyousness of "Ich liebe alleine die Kleine, die Feine, die Reine, die Eine, die Eine," until with the note of pathos in "Wenn ich in deine Augen seh," there is sounded for the first time the inevitable which takes on deeper significance in the following "Ich will Meine Seele tauchen," and "Im Rhein im helligen strome." And in the bitter reflection of "Ich grolle nicht," which subsides into a kind of rosary in "Und wüsten die Blumen," and the closing verses alternating between the varying moods of the sad and sorrowful, reaching the climax of expression in that majestic epitome of resignation and despair—"Die Alten, bösen Lieder." A singer has need of every possible resource of art and technic to present this series of poems in the manner that reveals their true inward significance and the variety and unity of their interrelationship. They indeed call for the quintessence of feeling and comprehensive knowledge of all and every ways and means of expression. Firstly they should be sung—that is, they should not be declaimed. The lyric sense of the phrase should always predominate; there must be combined with the dramatic sense to differentiate the varied states of feeling, the colorful vocal tone quality in harmony with the fleetingly changing emotional moods; and there must be paramount in the mind of the singer



THEODORE BYARD.

the conception of the cycle in its entirety, and he must "tell the story" with a sequential continuity of thought, taste, refinement, and that intangible something called atmospheric charm, bringing fullest realization to the nobility of sentiment, but avoiding the sentimental. That all this demands of the interpreter the ripest experience in his art is fully understood, and that Theodore Byard fulfilled every requirement with dignity, sincerity, and sympathetic

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understanding and won a veritable triumph, was the unqualified verdict of press and public alike.

Gaston Sargeant, the young American basso, who became a member of the Covent Garden list of singers last year, has been selected to create a part in the production of "The Girl of the Golden West," to be staged at Covent Garden the latter part of this month.

Sigmund Beel, who has just returned from America where he met with signal success in a series of concerts on the Pacific Coast, will give his only London recital at Bechstein Hall, May 25, when he will play among other interesting numbers a new composition by Arthur Foote, the American composer.

Katharine Goodson, who gave a recital at Bechstein Hall, May 4, is by far one of the most serious minded among women pianists. Her playing is not only that of the serious musician, but also she colors her interpretations with the charm of romanticism, a splendid enthusiasm, virtuosity, and a brilliant and invigorating élan. Her opening number, last week, was the Schumann "Papillons," with each tiny or more elaborated tone-poem, as the form presents them, delivered with the most delicate finesse of musical thought and absolute technical facility, and her conception of the work in its entirety was genuinely artistic and poetic. The middle portion of Miss Goodson's program was formed of the Beethoven op. 110, Sonata, and four Chopin numbers. Of the former it may truly be said that in fancy, imagination and romantic spirit there are few pianists capable of imparting the charm to this sonata that Katharine Goodson does, which is all quite legitimately within the province of the op. 110 sonata. The Chopin group, consisting of the etudes A flat, op. 25, No. 1; and F major, op. 25, No. 3; the waltzes A flat, op. 64, No. 3, and A flat, op. 34, were given with clarity and enthusiasm of mood. The closing group contained two interesting compositions by Arthur Hinton, a rhapsody, and an etude arabesque, both essentially pianistic and attractive examples of the modern school of musical thought and invention.

Godowsky will give a Chopin recital May 20 at Queen's Hall.

Julia Culp has been engaged for the opening concert of the London musical festival. Miss Culp will sing the part of the Angel in the "Dream of Gerontius."

Paulo Gruppe, who gave the first of his two London recitals May 5, was immediately accorded the same artistic recognition that has been his throughout his American tour. His program was essentially interesting from the constructive point of view, opening with Boëllmann's "Variations symphonique" which at once established the young artist as an exponent of the cello singing tone and one to whom all technical difficulties were long ago mastered. And in the Lalo concerto, his broad, virile tone, and the great facility of his technical command aroused a veritable storm of applause. Likewise in a nocturne and scherzo by Julius Klengel; andante by Schumann; waltz suite by Popper; the Max Bruch "Kol Nidrei," and Saint Saëns "Alle-

gro appassionato," the young artist proclaimed himself second to none in the art and technic of cello playing. Mr. Gruppe will give his second recital June 1.

Albert Spalding was most cordially greeted on the occasion of his second recital, May 8. Unrivalled in the production of beauty of tone, which is characterized by elegance and a sensitive spiritual quality, Mr. Spalding had arranged a program well suited to his temperamental gifts, constructed of the sonata in D by Corelli, romance in F by Beethoven, the Bach adagio and fugue in G minor; Tschai-kowsky's "Serenade Melancolique," mazurka by Dvorák; "Andantino quietoso," by Cesar Franck; the Sinigaglia bagatelle; "Scherzo tarantelle," by Wieniawski; mazurka, by Benoist, and the Sarasate "Zigeunerweisen." The innate sense of the essentially musical interpreter was revealed in every phrase of each and every composition, and the audience was insistent in its demands for encores. Mr. Spalding will give a third recital May 17.

Barjansky and the London Symphony Orchestra, conducted by Professor Müller-Reuter, joined forces in one of the interesting events of the season at Queen's Hall, May 8. The program opened with a well balanced reading of the "Leonore" No. 3, overture, by Beethoven, and then Dr. Barjansky was heard as the cello soloist in a Haydn concerto in D; the Lalo concerto; and in a new work by Frederick Gernsheim, which was its first performance. Barjansky is an excellent cellist; his tone is of good quality, rather light, but always musical; his musicianship is apparent in all he does, and he impresses one with his sincerity and the authoritative note in all his readings.

A young vocalist of much promise is Gladys Honey, a pupil of John Acton, who gave a song recital at Bechstein Hall, May 1. The young singer has a voice of much sweetness, and limpidity of character, which she is on the right road to using correctly and which was heard to excellent advantage in such songs as Massenet's air from "Manon," "Snowdrops," by Ernest Walker, and "The Lament of Minona," by J. St. A. Johnson.

EVELYN KAESMANN.

#### Theodore Byard Sings "Dichterliebe."

Among contemporary English singers no one stands higher in the estimation and admiration of connoisseurs and general musical public alike, than Theodore Byard, who added materially to his deservedly earned reputation when he presented the Schumann "Dichterliebe" at his third concert in Bechstein Hall, May 3.

Following are some excerpts from the London press:

The program of Theodore Byard's third recital at Bechstein Hall last evening differed considerably from that of previous occasions, since it comprised the "Dichterliebe" song cycle of Schumann. It was an effort of greater extent than this admirable artist has yet put forward, and in accomplishing it he also showed that the full extent of his powers had not been displayed until this occasion. It was an achievement of note both as a vocal effort and as an interpretative feat, for the varying moods were portrayed with fine grasp of the underlying sentiment and with an effective command of tone color. Much was gained by giving the numbers without break, though the plan increased the demands upon the singer. These Mr. Byard met with unflinching success, and with a degree of

varying feeling that made the cycle with its deep pathos and wonderful musical expression a living story of unrequited affection. There was not one stage in which the singer did not make some individual but wholly appropriate point, but the "Hör' ich des Liedchen Klingen" and "Ein Jüngling liebt ein Mädchen" were especially remarkable for their contrast, and the "Allnächtlich im Traume seh' ich dich" for its intensity and mystery. Apart from these passages of exceptional appeal, the whole cycle was given with a well-controlled sense of climax that held the attention and carried his hearers along through the story by power of interpretation. The cycle is familiar enough in this country, but rarely has it been given so well, and certainly never before with so much conviction by a native singer.—The Morning Post, May 4, 1911.

However well equipped the British singer may be, he has, as a rule, not that intimate knowledge of Heine, the poet, and of Heine's meaning, as his Continental confrère. All the more credit to him, therefore, when the British singer can openly and justifiably challenge comparison with the other, not merely as singer of Schumann's music, but as interpreter of Heine's glorious poetry. . . . He rarely if ever misses the note of exaltation. . . . Mr. Byard is a real artist.—Daily Telegraph, May 4, 1911.

My Byard's fame as a lieder singer is not limited to England. He is one of the few British singers of the so-called "art" song whose claim to notice has been recognized upon the Continent, and particularly in Germany. Mr. Byard's methods are so well known that there is little need to tell how deeply felt was his delivery of Schumann's "Dichterliebe" at Bechstein Hall last night.—My Byard never sacrifices sense in favor of sound—nor of the tense emotional impulse that prompted his utterances generally. Perhaps, at times, there was just a suspicion of over-elaboration in the matter of point making; but temperamentally, and consequently interpretatively speaking—for Mr. Byard's voice is a particularly truthful messenger of his feeling—his performance was one of peculiar fascination. Mr. Byard is essentially a stylist, and that is saying a good deal. Some songs by Purcell and a set of traditional melodies were also included in the program.—Daily Standard, May 4, 1911.

Schumann's "Dichterliebe" cycle was the chief feature of the program which Mr. Byard gave at Bechstein Hall last night, with Erich Wolff at the piano.

The two performers must be named together, for it was the complete unity of their performance which was most conspicuous and which brought out the unity existing between the poet and the musician in the wonderful cycle of songs. . . . The twelfth, "Am leuchtenden Sommermorgen," which is perhaps, the most lovely of all, was sung with extraordinarily intimate feeling.—The Daily Times, May 4, 1911.

During the last few years Theodore Byard has developed into one of the most interesting of our singers; rarely, indeed, have we known a case in which so remarkable an advance has been made in so short a space of time. At his recital at the Bechstein Hall last night he set himself the very difficult task of singing Schumann's "Dichterliebe" in its entirety, and very admirably did he acquit himself. At times, perhaps, he was rather inclined to force the sentiment home upon his hearers, and a little more reticence, a little more simplicity would not have been amiss. Far better, however, too much feeling than too little, and, upon the whole, he showed a very fine appreciation of the beauty and meaning both of the words and of the music.—The Globe, May 4, 1911.

By his intensity of feeling and admirable diction he considerably enhanced his reputation. . . . Mr. Byard achieves, by the sincerity of his musical feeling, effects unattained by many singers far more gifted, vocally speaking.—Daily Mail, May 4, 1911.

There is no British artist with a higher reputation as a lieder singer than Theodore Byard, who gave his third recital at Bechstein Hall last night.

No work calls for the exercise of greater versatility than Schumann's "Dichterliebe." My Byard not only met the demands of the music, but he realized the moods of the great song cycle with unflinching appreciation of their esthetic content.—Daily Express, May 4, 1911.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
Cable and Telegraphic Address: "Delmaheide-Paris,"  
PARIS, May 8, 1911.

The public practice of the Paris Conservatoire pupils has taken place as last year under the direction of Paul Dukas. The orchestra class which he conducts shows the beneficial effects of his training. From time immemorial good music has been cultivated in this class, but never has a more noble and generous attention been accorded it. The most unlooked-for results are obtained through having at its head a creative musician. He himself has revealed unsuspected qualities: those of a great chef d'orchestre, decision and aptness of gesture allied to a fully matured musical conception. There emanates from his personal conception and from that of his pupils a pathos and poetry which are indeed of that same spirit which the second movement of the symphony the finale of the sonata in E flat or the third act of "Ariane" reveal. It is that thought which in passion as in life's even tenor, remains harmonious, lucid, powerful and significative of beauty. This orchestra of young men attains, thanks to him who directs moments of marvelous intensity and equals through its leader the most perfect instrumental organizations. Nothing is rarer than this teaching; nothing more fitted to prepare young musicians for the interpretation of master works; it will remain forever in their memories as something shown by a master to enable them to comprehend the masters. The last practice embodied a range from Mozart to Wagner: the overture to the "Magic Flute" at the commencement and "Master Singers" at the end gave point to the exquisite tenderness of Schubert's "Unfinished Symphony," the overture to "Coriolanus" and Weber's "Invitation à la Valse." This splendid execution, accurate movements and imperious accents with all the infinity of light and shade unfolded these chefs d'œuvre in all their beauty. From time to time choruses, directed very ably by M. Büsser, executed in admirable style fragments from the "Funeral Symphony" of Bourgaunt-Ducoudray and some pieces from Casteley.

Paris, never more beautiful than at this time of the year in a fresh clean dress of young green, is attracting the stranger and visitor from everywhere. We are enjoying just now a "Festival" of Beethoven music—the nine symphonies, violin and piano concertos—under the direction of Felix Weingartner; a season of Russian opera and of Russian dancers; out-of-door entertainments of all sorts: vaudeville, variety, reviews, skating rinks, dancing, circus, ball and racing. We have with us in public concert the violinists, Jan Kubelik, Fritz Kreisler, Eugène Ysaye,

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At the Opéra this week the performances are: Monday, "Gwendoline" and the ballet "España"; Wednesday, "Lohengrin"; Friday, "Gwendoline" and "España"; Saturday, "Tannhäuser." Says a French writer: "The weather being cool this month and visitors numerous, especially Americans, this latter part of the theatrical season promises to be very successful. At the Opéra, the revival of "Gwendoline" is excellent. Chabrier's work is attracting good houses. This music, which seemed rather audacious when the opera was first produced, no longer strikes one as very subversive. But it is one of the best of French works, one of the most sincere and the most truly artistic. Catulle Mendès has been reproached with having constructed a ballet with an orchestral suite by Chabrier and some of his pieces. I do not think that it has done the master much harm. The arrangement has been very skilfully done, and it is safe to say that "España" is one of the most entertaining ballets that one is likely to see at the Opéra. Besides, Mlle. Zambelli dances it delightfully. One cannot imagine more grace or spirit than she displays. Aida Boni is charming. In short, it is a very good summer program.

At the Opéra-Comique this week we have: Monday, "Lakmé" and "La Princesse Jaune"; Tuesday, "La Jota"



LATEST PICTURE OF MAURICE MAETERLINCK.

and "Le Voile du Bonheur"; Wednesday, "Aphrodite"; Thursday (matinée), "Manon"; (soirée), "La Jota," "Le Voile du Bonheur"; Friday, "Werther"; Saturday, "La Jota" and "Le Voile du Bonheur." The Apollo Theatre has a week's run of "La Divorcée." The Gaité-Lyrique presents Monday, "Elsen" and "Le Cœur de Floria"; Tuesday, "Salomé" and "Le Cœur de Floria"; Wednesday, "L'Attaque du Moulin"; Thursday, "La Dame Blanche"; Friday, "Salomé" and "Le Cœur"; Saturday, "Paysans et Soldats."

The Théâtre Sarah-Bernhardt has a season of Russian opera: "Le Demon" of Rubinstein, etc. At the Trion-Lyrique, operettes are in full swing: "Mam'zelle Nitouche," "Les Cloches de Corneville," "Les Amours du Diable," "Zaza," etc.

The National Club for the Parisian soldier, a useful society founded by M. René Thorel, gave a very good dramatic and musical entertainment at the Trocadéro. It was picturesque with a note of sentiment, since there were soldier choruses from the 119th line and numerous mili-

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## STUDY MUSIC IN PARIS A. J. GOODRICH Florence A. GOODRICH

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tary men who as civilians are recipients of the Conservatoire first prize as tragedians or singers. This club, which has been in existence only two years, and which modestly designs to increase the soldier's few pleasures, might easily be more ambitious. One of the greatest musicians of the day, Camille Saint-Saëns, has not disdained to write in behalf of the "redcoats" a magnificent cantata upon a poem of Augé de Lassus, in which Victor Hugo's "Hymne" finds a place. "La Gloire"—the title of the new cantata—is like everything else written by the illustrious author of "Samson et Dalila," splendid in form; vast choruses of full writing, supple and sumptuously sonorous; powerful soli, and orchestra as powerful as harmonious. A profound impression was made by this entertainment and by the interpretation of MM. Devriès and Danges, Madeleine Roch's admirable voice, the choruses of the Handel Society, of the soldiers, and the music of the Garde Républicaine Band.

After the death of Théodore Radoux, director of the Royal Conservatory at Liège, it was said at Brussels that the regretted musician would be replaced by Sylvain Dupuis, chef-d'orchestre at the theatre of La Monnaie. I now learn that the King has just signed the nomination of M. Dupuis to the post of director of the Conservatory at Liège. On the other hand, MM. Kufferath and Guidé have decided to entrust the bâton of chef-d'orchestre of Brussels' first lyric theatre to Otto Lohse, the German kapellmeister, who has just conducted with masterly art the magnificent series of Wagnerian representations given as a crowning ending to the lyric season. Otto Lohse is reported to be as well qualified to conduct the instrumental interpretation of French and Italian repertoires as the Wagner scores; however, he will devote himself principally to the latter and will be sometimes seconded for the others.

A news item in the French press is to the effect that Josef Stransky will succeed Gustav Mahler as conductor of the New York Philharmonic Society. Herr Stransky, for many years director of the Hamburg Opera, has lived for the past two years in Berlin, where he organized the Berlin Konzert-Verein, and last season conducted some of the big symphonic events of the Prussian capital.

It is also stated in Paris musical circles that Felix Weingartner goes to America next season as conductor of the Boston Opera—which would be his first experience in such a position in America.

The journal L'Italie claims to be well informed in stating that Richard Strauss has requested Gabriele d'Annunzio to write an opera libretto for him.

With great success Sebastian B. Schlesinger inaugurated the first of a series of Saturday afternoon musicales to take place during May and June. Berthe Mérol interpreted a number of Mr. Schlesinger's finest songs, receiving a veritable ovation; Germaine Arnaud and M. de Herter contributed some piano and violin soli respectively. Among the distinguished audience were the American Ambassador

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A French journal recalls the following amusing anecdote of a Polish singer named Katruka, who had commissioned a fashionable artist to paint her portrait. The painting finished, Katruka refused payment, alleging that one could not recognize her. The artist hit upon an ingenious device. He traced a few bars across the face, giving to it the effect of being imprisoned. A picture dealer then had instructions to place it in his shop window with



GEORGETTE LEBLANC-MAETERLINCK.  
Singing actress and wife of the author.

a small slip bearing these words: "Imprisoned for debt." Every one recognized the artist and gossip went the rounds. The singer, furious, demanded her portrait. "What portrait?" she was blandly asked. "My own." "Oh, you perceive that you can be recognized!" Katruka, outwitted, paid up her debt and carried off the discussed portrait.

A new book which is likely greatly to interest Americans is "A Parisian Princess," by Frankfort Somerville, which has just been produced by Messrs. Long, England, and an American edition of which is now in preparation. Frankfort Somerville is the author of some romantic and dramatic stories which were published a couple of years ago under the title of "The Face of Pan," but in the "Parisian Princess" he has described with much humor as well as realism Paris of today and the lives of the Parisians, al-

though his humor is devoid of the caricature which so often creeps into works which deal with the life of the French capital. He has put into the book much of the wit and the gay insouciance for which the French are so justly famous; but he has done more, he has shown us the lives of the people, their daily work, their economical tendencies and their love for Paris. Frankfort Somerville also gives fascinating glimpses of the art life of the gay city, and shows us the interiors of studios, with the artists at work and at play.

DELMA-HEIDE.

#### Frank Ormsby with Russian Symphony.

Frank Ormsby, the tenor, is one of the solo artists on tour with the Russian Symphony Orchestra. Mr. Ormsby's voice and style of singing have earned for him much favorable comment. His artistic equipment never fails to make an appeal to critical audiences. The voice of the artist has a mellow, refined timbre, but when it comes to dramatic passages he proves himself equal to the task and sings his high notes with thrilling effect. A few press notices follow:

Mr. Ormsby appeared later in the evening and sang the magnificent aria, "Celeste Aida," which never fails to thrill the coldest audience. Mr. Ormsby has a powerful voice, clear and sweet, and he sang with a dramatic ardor which brought to mind the heavy scene of the aria with an almost painful vividness. His voice filled the house and brought down a storm of applause.—Fort Wayne Daily News

Solo honors were shared with Frank Ormsby, tenor, of New York, whose splendid voice and artistic and dramatic temperament found expression in the aria "Celeste Aida."—Fort Wayne Sentinel.

The beautiful aria, "Celeste Aida," was given in a truly noble manner by Mr. Ormsby, the excellent tenor of the company.—Fort Wayne Journal-Gazette.

In the "Prize Song," from "Die Meistersinger," Mr. Ormsby's high tenor voice was heard to advantage. He sang with splendid musical understanding.—Lafayette, Ind., Journal.

Frank Ormsby, tenor, sang with much feeling the beautiful "Prize Song." His voice is a splendid organ and he uses it with intelligence.—Lexington, Ky., Herald.

The famous "Prize Song" stamped Frank Ormsby as an artist of the highest rank. His voice is a pure tenor, robust in quality. Mr. Ormsby has appeared in Meridian on three former occasions to the great delight of Meridian audiences. It was in the days before he had won his spurs, but he was highly appreciated by the initiated and it was no surprise to them to hear of his traveling in such fast company as that of the great Russian Symphony Orchestra.—Meridian Despatch.

#### CLEVELAND MUSICAL EVENTS.

CLEVELAND, Ohio, May 18, 1911.

The Philharmonic String Quartet gave its closing concert of the season at Channing Hall Tuesday evening before one of the largest audiences it has drawn in its year's work. Messrs. Marcossou, Rychlik, Johnston and Heydler, in their turn, gave what was probably their best performance of the season—a season in which the quartet has forged to the front as one of the most popular musical organizations of the city. Schumann's Quartet in A minor and Brahms' Quintet in F minor were performed with a rare artistry and a deep musical insight. Mr. Heydler played the Pergolesi air for cello with splendid tone and technic. At the piano Miss Grace Benes proved herself a remarkable technician and sustained her part well in the quintet. The concerts will be continued next season and it is to be hoped that not only a greater number may be given, but that a hall more centrally located will house them.

The Hurd Choral Society, Albert H. Hurd, conductor, gave a performance of Rossini's "Stabat Mater" and Smieton's "Ariadne" at Engineers' Hall, Thursday night, with the following soloists: Mrs. William Cleland, Mrs. Charles

S. Nadeau, Marguerite Clerx-Winter, Edwin H. Douglass, James McMahon and F. M. Fosdick. Mr. Fosdick as Theseus and Mrs. Cleland as Ariadne made the hits of the evening, while Mr. McMahon carried off the honors in the "Stabat Mater" with his fine rendition of "Through the Darkness." The chorus was of an even excellence throughout. Both numbers will be repeated Friday evening with the same soloists.

R. N. O.

#### Ephrem Zimbalist's Successes.

A great charm of Ephrem Zimbalist's personality is the modesty with which he displays his remarkable gifts as a violinist, and the refinement of feeling which holds in



ZIMBALIST AND TINA LERNER.

check mere virtuoso display, thus bringing into greater prominence the rare gifts of poetry and spirituality that place his playing on such a high plane of perfection. Unstinted praise attends all his efforts, as may be seen by the following press notices:

His technic and musical intelligence show an astonishing maturity; his execution, with its undercurrent of youthful fire, is not wanting either in repose or firmness. What we esteem most highly in this promising artist is not only the perfection of his performance, but, above all, the engaging modesty of his bearing, by which he immediately enlists the sympathy of his audience. We shall follow with great interest the further development of the young artist in his triumphal progress throughout the world of music.—Dresden Nachrichten, January 20, 1909.

A portion of the program was filled by an artist for whose introduction we have every reason to be grateful to the directors of the society. This was Zimbalist—a violin virtuoso of exceptional gifts. He played Tchaikowsky's concerto for violin and orchestra, as well as solo pieces by Tor Aulin and Sarasate, with marvelous delicacy of feeling and brilliant technic.—Dresden Journal, January 20, 1909.

His tone is extremely mellow and sweet and his technical powers are surprising not only by their brilliancy, but also on account of their solidity and sureness. Such perfect development of the right arm is indeed rarely met with.—Dresden Neueste Nachrichten, January 20, 1909.

Zimbalist is a rising star of the first magnitude on the firmament of art. He played Beethoven's violin concerto and the "Symphony Espagnole" by Lalo not only with faultless technic, and in the rondo of the latter piece with absolute virtuosity, but also with a beauty of tone, a nobleness and maturity of conception which compelled admiration and fully justified the enthusiastic applause which these qualities elicited.—Mannheimer General Anzeiger, February 8, 1909.

Zimbalist, in his interpretation of Beethoven's incomparable concerto in D major, op. 61, as well as in the "Symphony Espagnole" by Lalo, gained the most enthusiastic approval of his audience, and there can be no doubt that he is destined to create a sensation in the musical world.—Volkstimme, February 8, 1909.

#### A Western Wagner.

While touring the West recently, the St. Paul Symphony Orchestra visited a town where the local chorus was to give the "Pilgrims' Chorus" under the local director. During the performance that evening, Walter Rothwell, conductor of the St. Paul Orchestra, and Wagner, the manager, were seated in the back of the hall. Rothwell, according to all accounts, had a look of dejection on his face as the music progressed, and began sinking down in his seat. Suddenly Wagner noticed the discomfiture of his touring partner and whispered:

"What is the matter? You look as if you thought I composed that."

"It sounds like it," was Rothwell's only comment.

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Particular attention given to works of American composers and their products.

### Dispatch Printing Company, Birmingham, Ala.

NINE HUNDRED MODEL LESSONS FOR PIANO TEACHERS. BY D. W. ROWLEY.

The author of this book says in the preface that "Nine Hundred Model Lessons" represent eleven years of careful work, selecting and grading the material used. This has been done without either consideration for or remuneration from the publisher, or owner of the copyrights." In other words, the book means a great deal of labor, much expense to publish, and small hopes of reward other than the gratification of doing what the author conceives to be her duty. The object of the book is to economize the time of teachers in their search of something to teach their pupils. The worthy object of the book, joined to the fact that there can hardly be any monetary reward for so much work, make us kindly disposed in its favor. But we cannot shut our eyes to the blemishes of the work. To begin with, it is badly edited. We often find sonata and sonata used on the same page in reference to the same composi-

tion. On page 9 we find Mendelssohn spelled Mendelsshon. On page 10 we find Tannhauser for Tannhäuser, Wagner Liszt instead of Wagner-Liszt, Saint Saëns instead of Saint-Saëns. In another place, page 305, we find Saint-Seans. On pages 160-1 Rubinstein is given as Rubenstein six times. Elsewhere throughout the volume Rubinstein is invariably misspelled. We find Swedish, instead of Swedish on page 163, while on page 197 the student is told to learn Grieg's "Swedish Wedding March." The spelling is wrong, even if the author means Swedish instead of Norwegian. Our old friend Czerny gets an additional vowel on page 172, Czerney.

MacDowell we know, but who is the McDowell mentioned on page 202? A certain composition of Schumann is spelled "Aufschwung" on page 202 and "Aufschung" on page 221. Instead of Liebestraum we find Leibestraum on page 294. There are a number of confusing passages, such as Rondo, Mozart. Alla Turca. In our opinion this should be, Mozart, Rondo "Alla Turca." These may seem trifles, it is true. But it must be remembered that the book is not so much for us who know as for those who are not sure. It is careless to say, Scharwenka, Polish Dance. There are a goodly number of Polish dances by Scharwenka. We suppose the popular E flat minor dance is meant. It is not correct to write, Liszt "Rigoletto," but Verdi-Liszt. Nor did Liszt write "Tannhäuser." The composition should be labelled Wagner-Liszt, Tannhäuser March. See page 305 for these inaccuracies and for Toccato instead of Toccata, and Dreyshock instead of Dreyshock. Of course, the book has no less merit as a list of model lessons because of these mistakes. The mistakes are blemishes, nevertheless.

There is something amateurish in the idea that Bach is to be compared with Milton; "Beethoven with Shakespeare; Mozart with Spencer; Schubert with Moore; Chopin with Tennyson; Mendelssohn with Longfellow; Schumann with Shelley; Liszt with Byron; Richard Wagner and Richard Strauss with Victor Hugo." Frankly, we think this all bosh! We know that Beethoven is often

called the Shakespeare of music. But to compare the impersonal Shakespeare who hides behind each one of his different characters in turn and nowhere reveals his own private opinion—to compare him with the strongly personal Beethoven who is always subjective, expressing himself alone, is impossible. Wagner's mental attitude towards the characters on the stage is more like Shakespeare's than Beethoven's is. Bach was a very, very great musician; Milton was a very, very great poet. That is all the points of comparison we can find between the two. Schubert, we think, was a very much greater natural genius than Tom Moore, and the comparison of Mendelssohn with Longfellow is, in our opinion, equally infelicitous. Mozart is, of course, as unlike Spencer, as chalk from cheese. Spencer wrote "First Principles," "Principles of Biology," "Principles of Ethics," "The Study of Sociology," "Essays," which Mozart's limited education would have made it impossible for him to read.

Our author, of course, means Spenser, the poet of "The Faerie Queen," "The Shepherd's Calendar" and other dreamy, imaginative, and essentially undramatic works that in no way suggest Mozart to us. Schumann is compared with Shelley, who must have been a German cousin, if not a cousin germane, of the English poet Shelley. Byron was unquestionably a greater poet than Liszt was composer. Liszt was an executant of unapproachable brilliancy. Byron was not. The works of Wagner we know well, and the works of Strauss are fairly familiar to us. But we do not think our knowledge of French justifies us in speaking with authority on the comparative value of Hugo's poems, novels, and dramas, and the musical works of Wagner and Strauss. But, though we cannot follow D. W. Rowley in her measurements of the great poets and composers, we are most emphatic in our denunciations of the music students who do not read the great poets, essayists, philosophers, and scientists. To us there is no object more pitiable than a mere musician—one who has tapped all his sense away on an ivory key and sawed his soul out on a catgut string. For while music is an art that is capable of expressing the moods and fancies of a great man's soul, it is in itself incapable of making a great man out of a shrivelled up ignoramus.

If this work of D. W. Rowley is conscientiously followed, the student will be very much the better for it. He may not be able to write a magazine essay on the combined genius of Beethoven and Shakespeare. But he will be the gainer in every way if he can get the "scales" from his eyes and learn to look at other worlds outside the pages of Chopin and Henselt.

letto, "Traviata" and Leoncavallo's "Bohème" complete the season's repertory.

May 10 Mancinelli will direct the San Carlo orchestra in a symphony concert given at the expense of the municipio in honor of the visitors at the international convention of journalists now being held in Naples.

The charming young American soprano, Carolina White-Longone, and her husband, Paul Longone, are in Naples guests of Signor Longone's parents. The fine and merited successes of the delightful artist with the Chicago Opera forces during the past winter are a great source of pride and satisfaction to her many friends and admirers here, the scene of her debut and first triumphs.

A talented young American mezzo-soprano, Una Fairweather, recently arrived in Naples to complete her preparation for grand opera in the Carlo Sebastiani studios. Miss Fairweather is a former pupil of Emma Thursby, of New York. CLAUDE REDDISH.

### Music in East India.

A concert recently given at Government House, Calcutta, at the invitation of the Viceroy, afforded the numerous company of guests an agreeable surprise. Besides songs and piano solos by well known members of Calcutta society, the program included a violin solo by Lady Hardinge, who has shown since her arrival in India a keen desire to promote the interests of music in the capital. Lady Hardinge's contribution was "Mazurka Caprice" (Mlynarski), and the Englishman thus describes the performance: "Her Excellency has a clear, firm, expressive way of playing, and nothing could have shown this better than the mazurka, with its swift changes of mood and its merry, careless abandon. Lady Hardinge interpreted it with the insight and sympathy of the true artist. The applause that followed clearly meant an encore, but her Excellency modestly declined." The Viceroy's band opened the concert, and of this orchestra the same critic remarks that it is now one of the most notable organizations in the East.—London Musical News.

Hans von Bülow's widow relates how he was irritated by the music on ocean steamers during meal hours. "How I envy those players," he said; "they can eat their own meals without having to listen to music!"—New York Evening Post.

### NEAPOLITAN MUSIC.

NAPLES, Italy, May 5, 1911

Thursday evening the San Carlo was closed for this season with Giordano's "Marcella." This last work of the creator of the "Fedora" score was not given a much more favorable reception than "Mese Mariano," the one act vazzetto by the same composer presented earlier in the year. The consensus of critical opinion is that the operas are too poor from almost every point of view for a theater of such high traditions as the San Carlo boasts. During the last week, we have had also "La favola d'Helga," by the rising young Roman composer Santoliquido. The melodrama augurs well as a whole for Santoliquido, and much will be expected when his next opera is ready for presentation. There are really many fine moments in the orchestration and very warm applause was acknowledged by the composer and executants after each act. A word of praise should be given Emilia Karola, who sang the part of Helga and who surprised even her most ardent admirers with her intense acting and warmth of vocal expression. The San Carlo deficit for the past season is announced as \$20,000. Vittorio Gui has been reengaged as musical director for the next season, with Giovanni Bossa chief assistant. The managerial affairs of the theatre will continue in the hands of the well known impresario Commendatore Roberto de Sanna and Cavaliere Montuoro, régisseur.

Among the many musicians whom the writer recently met in Rome were Teresa Carreño and Alessandro Bonci. Madame Carreño had many interesting experiences to relate in connection with her recent tours through New Zealand, Australia and other Eastern parts. The eminent pianist was accompanied throughout the long journey by her husband and two daughters. While in Egypt the party made a several days' excursion by caravan on the Sahara. Notwithstanding the hardships experienced in Eastern travel, Madame Carreño returns in the finest health and spirits. Signor Bonci and his charming signora are highly enthusiastic over the United States, the greater part of which they visited during the incomparable artistic extended recital tournée the past winter. On the afternoon which the writer spent with the Boncis many old friends of the tenor called and many were the glowing accounts given them of the wealth of resources, natural beauties, etc., of the States. At the conclusion of his engagement at the Costanzi, Bonci will at once leave for South America, where he is booked for appearances at the Colon of Bue-

nos Aires, at a figure never before paid a tenor in that opera mad city. For his rentrée at the Costanzi, Bonci chose "La Sonnambula" in which he was ably supported by the well known Italian soprano Rosina Storchio. The tenor, it is needless to say, had a complete triumph; in fact the entire evening was a series of ovations for the eminent singer, Bonci has always been a great favorite in Rome.



OVATIONS FOR PATTI (OLD CARICATURE.)

and his countless friends there warmly welcomed his return.

During a recent stay in Rome, Adelina Patti was among the guests at an exclusive afternoon musicale. Antonio Cotogni, the most celebrated Italian baritone of the past generation, was also present. At the close of the program given by well known artists, Patti and Cotogni, one over sixty and the other over eighty years of age, sang the Mozart duet "La ci darem la mano" to the great delight of their auditors. A friend of the writer who was fortunate enough to be present says that he overheard a famous Italian statesman say to his neighbor as the aged singers finished: "This is indeed the Götterdämmerung."

Sunday afternoon at the Politeama, Mengelberg will direct the orchestra of the Società di Concerti in a program embracing Beethoven's "Sinfonia Eroica" and Liszt's "Les Preludes."

Tomorrow the spring season of grand opera at the Mercadante will be inaugurated with "Adriana Lecouvreur." Among the revivals and novelties to be presented are "Polinto," "Le astuzie femminie" of Cimarosa, "La capanna dello zio Tom" (Uncle Tom's Cabin) of Derosa, and "Nora" of Luppolini. "Thais," "Don Pasquale," "Rigo-



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BUREAU OF THE MUSICAL COURIER,  
Eisenstruckstr. 16,  
April 15, 1911.

At the closing concert of the Dresden Conservatory, which always is one of the most important of pupils' test concerts here, those who performed were chosen from the classes of Orgeni, Fräulein Sievert, Rappoldi, Vetter and Schilling. In many respects the honors were carried off by the player of Henselt's F minor concerto, although as in the case of the young pianist who did parts of Chopin's op. 11 missed the deeper poetic spirit. In all the performances technical skill was clearly in evidence to a very high point, and the work in general speaks volumes for the future of the young artists. Frau Philipp in the famous Adriano aria from "Rienzi" and Fräulein Orgeni's pupil who sang the "Fidelio" aria, together with the singers of the duet from "Aida," and the soloist of the "Ocean" aria from Weber's "Oberon," certainly were entitled to a large share of the honors of the occasion. Frau Philipp's voice has improved much and she has gained in noblesse of tone and authority of interpretation. Those who deserve honorable mention are Arno Stark, the composer, from the class of Draeseke; also, the performer of the cello concerto by Lindner; the orchestral class under Curt Striegler, and a pupil of his, all of whom acquitted themselves ably. Herr Kluge accompanied with his usual good taste on the piano.

Two of the pupils of Edward Mann have made further brilliant successes in America. I refer to the popular baritone, Henry Uhl, who sang before an enthusiastic audience not long since, in Rogers City, and Mrs. Franklyn Preston Ford, who gave a song recital at the Hollenden Assembly Hall, February last, in Cleveland. The press notices praise the work of Mrs. Ford highly, speaking of

her remarkable vocal development under Herr Mann's teaching. As to Herr Uhl, enthusiasm ran no less high.

A pianist who gains upon every hearing is Georg Zscherneck, of Leipsic. His recent program consisted of Schumann's F sharp minor sonata, Bach's fantasia and fugue (in the arrangement of Stradal), Liszt's "St. Francis Walking on the Waves," "Eglogue" and "Tarentella." Zscherneck is a pianist who has almost absolutely reliable technic, a fine sense of cantilena and singing tone, power of nuance, and a delicate perception of contour and outline.

The composition evening of Carl Pembauer, able and highly esteemed director of the Dresdner Liedertafel and the Robert Schumann Sing-Akademie, attracted a large audience, the Gewerbehause being filled to the doors. Herr Pembauer was assisted by both of his choruses, and Frau Wedekind, as well as Leon Rains, Frau Heynen-Olsen, Johanna Martin, and Helene Bruck, Lydia v. Pirwitz (harpist), and the orchestra of the Grenadier Regiment No. 2. Pembauer's works afforded genuine musical en-

number was somewhat marred even if very brilliant technic and excellent ensemble made themselves evident.

The Lieder-Abend of Frau Trollder Striegler proved to be a delight in some respects, especially as regards her fine rendering of the Mozart aria, "Non temer, amate bene," and Schumann's "Mondnacht." However, her voice was not always sufficient for the larger and deeper style of lieder, which went beyond her resources, and hence a certain sameness and monotony of delivery was the result. The sonata of Bossi, in E minor, was performed by Johannes Striegler and Curt Striegler, both from the Opera. The work is comparatively new, strikes a genuine note of inspiration, is characteristic in treatment and individual in style. It received an entirely adequate and worthy performance by the two able musicians.

The "Bach-Abend" given by Rich. Buchmayer proved to be one of the events of the season. Such a demonstration of sustained power, both in execution and conception, is but rarely witnessed. Herr Buchmayer played the famous "Goldberg" variations of Bach, a work which requires at

least forty-five or fifty minutes for performance and offers feats of memory, of staying power, of intellectual insight, and soul flights, encompassed effectively only by genius. The two gifted sisters, May and Beatrice Harrison, took part in the performance of the beautiful triple concerto, for which a select string orchestra had been engaged, composed of many well known Dresden artists, Johannes Reichert directing. Here again Buchmayer evinced his largeness of manner, and nobility of conception, so indispensable to the true interpretation of Bach.

As for the Misses Harrison, and Philip Wunderlich, who took the solo parts for flute, they showed they could not have been better chosen, all working together in sympathy with and in full understanding of the work, the whole producing a really wonderful ensemble. Endless recalls proved the appreciation of the audience.

Hans Fährmann's concert of his own compositions offered much that was interesting and valuable. For the excellent interpretation of his works he has to thank such fine artists as Doris Walde, Frau Kammer Sängerin Rahm-Rennebaum, and the popular trio organization of Bachmann, Paul Wille and Stenz. The principal work was the trio for piano, violin and cello, in B major, op. 37. Influenced by Schumann and Brahms. Fährmann nevertheless maintains enough individuality to add a personal note to his composition. Of the songs, those which found most favor were "Gestern, Heute, und Morgen"; "Nahe dem Gewitter"; and "In verschwiegener Nacht," which are all of some depth and of really serious character. For the performing Trio and for Fräulein Walde and Frau Rahm-Rennebaum, critical opinion can find only praise.

The young pianist, Boris Kamtschatoff must either have been indisposed at his latest appearance here, or he has not been willing to profit from kindly meant criticism upon his previous work in Dresden. A pupil of Friedman, it would appear as though the teacher had not exercised very severe discipline, for Kamtschatoff is unquestionably a musical talent, and might with further training have made a real public success. He has real talent for musical characterization, an excellent cantilena, and does his Chopin exceedingly well. Technically, however, he has much to learn.

An evening full of interest and enjoyment was that prepared by Leland Cossart, in the concert of his own composition, in which Frau Pagenstecher de Sauset, Joh. Smith and Herr König (English horn and oboe) of the Royal Orchestra, assisted. The talent of Cossart manifests itself decidedly in the lyric style, and some of the songs so powerfully interpreted by Frau Pagenstecher are among the best we have heard here this season, especially, "Selige Ruh," "Ich fühle deinen Odem" and "Am Meer," the last having an unusually powerful and well sustained climax. Cossart's style is easy, free, flowing, and consistent in development. The "Finale," op. 23, for oboe and piano, was well rendered by Herr König and the composer, whose smooth accompaniments deserve recognition. Unfortunately I missed the interesting sonata for cello and piano, in which Herr Smith took the cello part, but heard it highly praised by many competent judges. Frau Pagenstecher deserves especial mention, as she was in her best



MUSICAL GROUPS IN MEISSEN PORCELAIN.  
(Time of Marcolini, 1774-1815).

joyment for refined ears. "Ich und die Sehnsucht" showed more warmth and depth of feeling than the other musical numbers. The composer's gift for tone painting was manifest especially in some of the orchestral accompaniments, like that of "Im Zauber, for Venedigs," for instance. The chorus of Schiller's "Die Geschlechter" made a deep impression. The program closed with another chorus, "Frühlingsgebet." Pembauer's accomplishments as regards his directnig, his chorus drill, and his composing, should make Dresden very proud of her gifted son.

The Brahms evening of the Leipsic Gewandhaus Quartet and Emil Kronke was in many respects a fitting close to the series of this season, especially as relates to the performing Quartet. I cannot quite concede the same praise to Kronke as a Brahms player. At least he does not excel in the great master's large and forceful style as he does in that of Schubert. The general effect therefore of the last

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form and her strong dramatic interpretations quite carried the day. Cossart was called out frequently.

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In the concert given by Director Professor Schumann, Frau Pagenstecher also assisted with an affecting and dramatic interpretation of Brahms' songs, "Ewige Liebe" and "Wie, bist du meine Königin," also songs by Strauss, Handel and Papini. Professor Schumann, recognized here as a careful and conscientious teacher, did the rest of the program. The main selections were Schubert's sonata in A and d'Albert's suite, op. 1; also pieces by Haydn, Draeseke, Huber, Moszkowski, Paderewski, etc. Herr Schumann possesses an excellent sense for rhythm, is precise technically, and has a musical touch. His style best adapts itself to ensemble playing rather than to solos in a large concert hall, for which his manner, artistically speaking, is a little too shy and modest.

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Max Reinhardt's "Oedipus," with the famous Reinhardt ensemble, was given for the first time in Dresden at the Central Theater. For this an especial arrangement had been made by which the stage and the pit (or part of the parquet space) was used as a sort of amphitheatrical arena in place of the large circus ground used in Berlin. This was necessary for the purpose of presenting the enormous proportions of the Reinhardt regie and mise-en-scène. "Reinhardt's Oedipus," it has been called, for it is scarcely possible to think of it all as the work of Sophocles. Hoffmannsthal's "Oedipus" does not in fact seem to be any nearer the ideas or purposes of Sophocles, than his "Electra" was. But the effect of both on the stage (Hoffmannsthal's "Electra" and his libretto or translation of the "Oedipus") is the same. If in the former the stage seems to be filled with madmen and madwomen, no less does the latter lack in theatrical exaggerations of all that is monstrous, bloody and horrible. If it were not for the real dignity and grandeur of the theme, and its treatment in parts, the whole might make the impression of the worst kind of "Shilling Shocker." It is, however, this inherent greatness and grandeur of the whole subject and the manner in which Reinhardt has conceived it, when at its best, that redeems the whole from descending to a merely sensational and almost wholly theatrical presentation of deeds of violence, murder and other horrors, that are intended to curdle the blood, and drive the weak into hysterics, or cause others to flee from the house. It is, in short, simply overpowering to witness some of the terrible scenes. In this respect perhaps Herr Ferdinand Bonn, as the central figure Oedipus, was the mightiest. Then, too, the opening scene of the Thebans before the palace, the heartrending screams of the maids, the awful struggle at the last of Oedipus against unpitying and inexorable fate, the terrible wavering between hope and conviction—all were powerful moments. Taking the play, or its presentation as a whole, it is indisputably an index to the whole trend of modern drama, or more specifically, modern stage setting as inaugurated by Wagner. The question is "Where will it lead us?" How much of this is our modern neurotic society going to be able to stand? As to the chorus all opinion seemed agreed, that it was not the typical Greek chorus, but distorted by mannerisms and an affectation wholly foreign to the essential and sublime simplicity.

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At the Ladies' Club the two well known and highly esteemed concert singers, Frau Pagenstecher de Sauset and Frau Sanna van Rhyn gave a very successful soirée in which they were assisted by two pupils of your correspondent, Daphne Sterrett and Lucretia Biery-Jones, the latter concert pianist of considerable repute in America. Frau Pagenstecher sang songs of Smith, Cossart and others and Frau Sanna van Rhyn gave some of the charming Kinder-Lieder, of Reger, both uniting in duets from Mendelssohn at the close, with most powerful effect. Miss Sterrett played the "Welt Vergessenheit" and "Sonata quasi Fantasia" of Draeseke and Miss Jones the "Carneval Mignon," of Schütt, all the performers receiving high encomiums from the Dresden press. At a later soirée of the club, Miss Wilson, violinist, played the "Folies d'Espagne" of Corelli, Fräulein von Lange taking the piano part. These interesting artists added later the "Chanson Triste" of Tschaiowsky and a Hungarian dance of Brahms. Svedegar Urban sang some beautiful songs of Bocquet, the composer accompanying. Poems of the Princess Alexdrine Ghika also were on the program, delivered by Charlotte Basté. The attendance included representatives from Dresden's social, literary and musical circles, and the whole affair was of a most brilliant and distinguished character.

E. POTTER-FRISSELL.

#### Gardner Lamson Going to Coast.

The Pacific Coast will be given an opportunity to hear Gardner Lamson, bass-baritone, next season. Manager E. S. Brown states that Mr. Lamson will have, besides several orchestral appearances in that territory, a number of recital engagements that promise to make him as well and favorably known there as he is in Europe.

#### Sousa in South Africa.

Sousa and his Band have been stirring up the South Africans with their spirited music. Following are three comments from Cape Town papers:

Yesterday, Sousa, with his faithful army of flutes, clarionets, bassoons, cornets, trombones, tubas, drums, and unclassified wicds, such as hammers and sandpaper—and nobody knows what more—made their first two appearances with triumphant success in the City Hall in the afternoon and evening. Tschaiowsky's "1812" overture opened the afternoon concert, and this was followed in due course by other transcriptions of orchestral compositions, such as a fantasia on "Lohengrin," Weber's "Invitation à la Valse," and Friedmann's "Slavonic Rhapsody." In between these came a bounteous supply of encores that were productive of a number of familiar marches; so familiar that the name of their composer, according to the fate of all who achieve large popularity, has become an afterthought in the mind of most. Consequently to be confronted with Sousa and his "Washington Post," his "Hands Across the Sea," and his "Stars and Stripes," is to have the memory pleasantly jogged. In the center of the first part of the afternoon program, a suite by Sousa, entitled "Three Quotations," served to show a less heroic side of the composer's means of making color schemes out of the instruments at his disposal.

"Tannhäuser" overture, Edward German's "Welsh Rhapsody," and Tschaiowsky's "1812" were splendid in their gradations of tone, their technical perfections and sheer power. There were times when the tone of the clarionets and the supporting depths of the "Sousaphone" made one feel that there must be fiddles and cellos and double basses hidden away amongst the whirlwind. But that is just where Sousa's band differs from any other band, he can get effects out of it that are almost identical with those produced by the contrasting strings and wind of an orchestra. Three soloists contributed to the pleasure of the afternoon and evening: Nicoleni Zedler, a clever young violinist with a neat technique, and a pretty though not powerful tone, who played the Finale from Mendelssohn's violin concerto, Sarasate's "Zigeunerweisen," and, as encore, Saint-Saëns' "Le Cygne"; Virginia Root, a soprano, who sang some airs from a couple of Sousa's operas accurately and effectively, as well as "Annie Laurie" for encore; and Herbert Clarke, whose virtuoso cornet playing astonished as much as it delighted his audience.—Cape Times, March 25, 1911.

Mr. Sousa is, before all things, a conductor of dignity and modesty. Those who have had their enjoyment of good music spoiled by the fantastic, marionette-like movements of some conductors will understand how much that means. It is a pleasure only to watch the delicate, graceful gestures and inclinations by which Mr. Sousa guides his performers. The perfection of his control over them is wonderful, not less so their co-ordination and individual excellence. Another delightful thing about the great conductor is his own obviously sincere pleasure at the pleasure he gives his audience. His bow and smile after the salvo of applause which greets a piece are almost invariably followed by another piece—not on the program.

Those who went to the performance last evening were fortunate in the program. Not only did they hear some of Mr. Sousa's most celebrated marches, but they were also entranced with a most magnificent rendering of Wagner. The overture to "Tannhäuser" began the evening, and the "Ride of the Valkyries" finished it. One of the most notable pieces played was "The Dwellers in the Western World," which is a recent composition of Mr. Sousa's, and is a study of the races forming the population of the North American Continent. Another of Mr. Sousa's compositions was "Maid of the Meadow," a charming song charmingly sung by Virginia Root, a fine soprano, who also gave a very sweet rendering of "Annie Laurie." Of the Sousa marches, most of which were given as encores, one can only say that although one had heard the majority of them hundreds of times, one had never really heard them before. With them the band was naturally at its very best, and the dashing, stirring strains of them simply swept one away on the sound waves. No wonder Mr. Sousa is called "The March King." Nicoleni Zedler played, in an accomplished and refined manner, a couple of violin solos, one of which was Sarasate's "Zigeunerweisen"; and Herbert L. Clarke gave as a cornet solo a composition of his own entitled "Showers of Gold"—like every other item on the program encores.—South African News, March 25, 1911.

If it is a pleasure to hear Sousa's Band, it is no less a pleasure to listen to Sousa, the man himself. There is nothing of the bombastic showman about the "March King." His speech, which is devoid of American "twang" and of American slang, is, in itself, musical, quiet and sonorous. A sea voyage is no idle time to Mr. Sousa. There were band practices, which are necessary to keep the men in condition, though the practices were a little shaky at times, with the boat trying to turn a somersault. Nor was this all, for Mr. Sousa wrote a "Coronation March" while on the way to South Africa, posting the first draft to his publishers at Tenerife, and the orchestral and band arrangement on his arrival at Cape Town this morning. The "Coronation March" was practised by the band on the steamer, and it will be played in public for the first time in Australia on Coronation Day. Mr. Sousa is the only American decorated with the Victorian Order, which was pinned over his heart, by the present King as Prince of Wales, on the occasion of a command performance before the late King Edward at Sandringham, on December 1, 1901. This decoration, with that of the French Academy, and that for service in the Cuban War, he always wears, though he has got enough medals to stock a little jeweler's shop.—Cape Argus, March 24, 1911.

#### The Pipes of Pan.

Pan the mysterious in an unknown glade  
Sleeps unattended, 'neath some runic stone.  
Come, Love, the April winds have lightly blown  
The snows away; he ghostly frosts are laid;—  
Come, let us seek him where the stream hath made  
A cowlip path of gold, or violets strown  
Like sapphires make the hillside worthy throne  
For a great god;—or in the wood's new shade.  
Earth now is young as when with mellow tone  
His care-free pipes bade grass and flower arise,  
And laughing wood nymphs from his presence ran.  
Mayhap this lichen boulder is his stone!  
I take thy hand—within thy quiet eyes  
I look, and hark! I hear the pipes of Pan!

—Rochester Post Express.

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A music school for negroes is to be started in New York. Of course the piano department will give instruction only on the black keys.

OPINION appears to be divided materially on the Mayor's proposition that the people make their own music in the parks. At any rate, that might be one good way to get rid of the much discussed squirrel pest.

In his "Prophylaxis and Treatment of Internal Diseases," Dr. Forcheimer combats the theory that players of wind instruments die comparatively young. The doctor is right. Some of the greatest musical blowers we ever knew lived to a ripe old age.

ALWAYS first in the field with really important musical news, **THE MUSICAL COURIER** announced a whole week earlier than the rest of the New York press, that Joseph Stransky had been engaged definitely by the Philharmonic Society and is coming here under a one year contract.

CABLES announce that Fred C. Whitney has offered Alice Nielsen the chief role in Strauss' "Rosenkavalier" when that opera is to be done in English at Covent Garden, London, next September. Miss Nielsen went to Dresden to see the novelty and will make answer to Mr. Whitney this week.

PARIS whispers that "The Martyrdom of San Sebastian," by D'Annunzio and Debussy, is a remarkable work in every respect and will cause a sensation at its forthcoming premiere in the French capital. Debussy's music is "incidental" in character, being used only when the spoken part of the drama pauses.

THE memorial to John Howard Payne, author of "Home, Sweet Home," now being erected on the campus of Union College, where he spent his student days something over one hundred years ago, will be dedicated in commencement week, probably on June 13. Dr. George Pierce Baker, professor of dramatic literature at Harvard University, will deliver the chief address.

NEW ORLEANS musicians and art workers plan to erect a studio edifice for themselves, to be built and operated on the joint ownership plan. The idea is a splendid one and feasible if the right kind of tenants cooperate. It is a matter for wonder that nothing of the kind has been done in New York, where the rents in the studio buildings are exorbitant and out of all proportion to the accommodations furnished.

NUREMBERG soon will have three festival productions of Wagner's "Mastersingers of Nuremberg." Felix Mottl, who was engaged as conductor, has been obliged to withdraw owing to his Munich work—he still feels the effect of his late illness—and Hans Pfitzner, of Strassburg, has been secured in his place. Among the singers engaged are Walter Soomer, of Leipsic, and Fritz Vogelstrom, of Mannheim.

MISSOURI'S \$1,000 competition for a State song was won by Mrs. Lizzie C. Hull, of St. Louis. However, the judges found the music to be below the standard they had set as requisite, and so only \$500 was awarded to Mrs. Hull for her words, and the other \$500 will be offered as a new prize for an appropriate musical setting to the winning poem. Details of the rules of the contest will be published in these pages as soon as the committee issues its views on the subject.

It is astonishing how little news drifts out from Bayreuth this year. It is reported that "Parsifal" will be produced with entirely new scenery. Particular improvements will be made in the magic

garden of Klingsor in the second act, after new designs by Siegfried Wagner. This is apparently a last effort before the rights to "Parsifal" become public property. The hopes of the Wagner family to retain the "Parsifal" rights after 1912, through agreement with the opera directors, are dashed, as the Vienna Volksoper has already announced its intention of producing that opera on January 1, 1913, the first day possible under the present copyright conditions in Austro-Germany.

BRUSSELS has been having some very fine festival performances of Wagner operas at which a number of the Munich Opera artists, including Maude Fay, Paul Bender, Fritz Feinhals, and Dr. Paul Kuhn appeared as guests. Other singers were Frau Matzenauer, formerly of Munich; the tenor, Heinrich Hensel, of Wiesbaden, and the American, Edyth Walker. The musical director was Otto Lohse, formerly of Cologne, whose work so pleased the public that he is reported to have received an offer of the post of first conductor at the Theater de la Monnaie, where the performances occurred. The Brussels critics were very enthusiastic, and say there has been nothing so fine in that city since 1883, when Anton Seidl conducted and Materna and Saria sang.

OUR Chicago brethren seem to misunderstand some of our editorial pleasantries. For instance, the Inter Ocean says: "The troubles over the Metropolitan Opera's \$10,000 prize for American composers continue to multiply like cuss words in this good baseball weather. Scores have been lost, their creators have been worried by whispers of influence and advance news of decisions and the whole affair would be more than absurd were it not for the fact that all the musical journals seem to think it grievously affects the future of native art." **THE MUSICAL COURIER** agrees thoroughly with the Inter Ocean as regards the absurdity of the whole subject and never for a moment considered any composition by Mr. Parker capable of affecting the future of native art. He is the American Elgar.

MINNESOTA'S State Music Teachers' Association had its hands full when the question came up regarding the executive committee's report which recommended constitutional changes providing official certificates for teachers, dividing them into classes and proposing to put the seal of the Association on the musical standing of individuals. If Minnesota succeeds in carrying out the licensing of music teachers (for that is what the certificate plan amounts to) it will accomplish what no other locality has been able to put through. So far as America is concerned the scheme is a Utopian dream (as **THE MUSICAL COURIER** always has pointed out), owing to this country's political and "graft" conditions, and because no one is able to select the examiners for such a licensing board and guarantee their knowledge and efficiency.

UNEVEN seems to lie the way of the visiting "Sheffield Choir," whose receipts were attached in St. Paul recently in a suit brought by Louis W. Gay, manager of the American tour of the Choir, against Charles Harriss, said to be financial backer and general manager of the organization. Mr. Gay is suing to recover ten per cent. of the profits of the venture, which he claims Mr. Harriss has not paid over according to the terms of their mutual agreement. At the time the St. Paul attachment occurred, Mr. Harriss was reported to be on his way to England. Apropos, during the "Sheffield Choir" visit to this country, Sir Henry Wood was rehearsing the Sheffield Choir in England. What is the answer to all this, and how many Sheffield Choirs are there? The American cities which engaged the "Sheffield Choir" for concerts would like to know whether the case is another "original Cardiff giant," who seemed to have the strange power of being in two or more places at the same time.





I cannot understand why the Metropolitan Opera House jury did not give the \$10,000 prize to the opera I sent in for their competition. I wrote the libretto and the music myself, and took the greatest possible pains to make the subject as American as possible. As for the score—well, all I need say is that the most competent critics all over the world have time and again declared it to be the best operatic music ever written. But I will quote the strong first act of my work and let the world judge for itself. The opera is called "E Pluribus Unum."

#### ACT I.

(A trackless sea is visible as the curtain rises. An old-fashioned sailboat ploughs its way six or eight feet across the ocean—in fact, as far as the stage set will allow, and then stops. Columbus is seen, despairing on the poop deck. Sailors sing the opening chorus from "Tristan and Isolde." Suddenly some vegetable life floats past the ship and to the strains of the "Flower Song" from "Faust," Columbus sings his aria, "Hail, Hail, to the United States," for he knows then that he has discovered this magnificent new country of 100,000,000 inhabitants.)

#### Columbus.

Hail, oh Hail, all Hail,  
May the shade of liberty e'er;  
May thy glory never pale,  
And to thee we sing this air.

Hail, oh Hail, all Hail,  
Land of the Pilgrims' Pride;  
May those with shame grow pale  
Who try thy greatness to hide.

Hail, oh Hail, all Hail,  
To thee we sing a lullaby;  
Hail, oh Hail, all Hail,  
I see thee with the naked eye.

George Washington (who comes up from the hatchway)—I say, Chris, what's all the row about? (All of Washington's recitatives are made up of snatches from America's popular songs.)

Columbus—I've just discovered America. What do you think of it? (Cornets solemnly intone "Knowest Thou the Land?" from "Mignon.")

Washington (eying Coney Island and the tall buildings of New York, musingly)—I hardly know whether it's worth freeing, or not.

Pocahontas (appears from the cabin de luxe, escorted by Benedict Arnold. She sings the "Abscheulicher" aria, from "Fidelio," and repulses the traitor's advances.)

Columbus (rushing forward)—Allow me.

Washington (rushing forward)—Allow me.

Columbus (glares at W.).

Washington (glares at C.).

Columbus—I saw her first.

Washington—You lie.

Columbus—You're another.

Washington—It is well known that I never lie. When I was very young, we had a cherry tree in our—

Columbus—Basta! You will never live to tell me that chestnut of a cherry tree story. Die! (stabs him to death with an ice pick.)

Arnold (rushing forward)—Idiot! You have killed the father of his country. Who is going to populate America now? (picks up Columbus and holds him over the rail). I'll give you just two minutes in which to say your farewells.

Columbus (courageously adjusting his monocle)—Shall I sing you the prayer from "Rienzi" or Wotan's good bye to Brünnhilde? (Both motifs are heard in the double bass and piccolo, muted.)

Arnold—I don't like Wagner. Do something by Debussy.

Columbus—"Le Mer" would be appropriate, don't you think?

Arnold—Cur! (lets go his hold and Columbus drops into the waves, never to appear again). Now, sweet lady (to Pocahontas), the ship's treasures are yours. (Jewel song from "Faust.")

Pocahontas—Heap much 'bliged (based on an authentic Apache anthem).

(As the vessel passes the Custom House at Hoboken, the smugglers' chorus from "Carmen" sounds over the billows of the raging Hudson River.)

Arnold (gazing horror stricken at the shore)—Is that General Grant on the pier?

Pocahontas (coldly)—If you are attempting a pun on the words "pier" and "peer" it is in very poor taste at this moment.

Arnold (sinking to his knees)—The North has won. Glory, glory. All is well.

(Sailors chant the "Hallelujah" from "Messiah," and Arnold swallows his mortification, dying instantly, thereby ending the first act.)

Los Angeles informs Charles Wakefield Cadman's Eastern friends that he is settled in the Southern California city just now and intends to stay there until the fall. Recently Los Angeles heard a concert of the Cadman compositions and its press and public added their scalps unconditionally to the many others which adorn Chief Cadman's belt from triumphs gained elsewhere.

Marc Lagen, the manager, is one of the few men in that branch of business who hates to see himself in print. A few days ago he walked into the office of "Variations" and declared that if ever his name appeared in this column he never again would send the department a ticket for any of his concerts. The editor of "Variations" refuses to stand browbeating.

Apropos of my paragraph last week that in Oriental lands handclapping sometimes means "Off with his head," Fritz Kreisler used to tell an amus-

ing story of an experience at the Sultan's court in Turkey, where the beating together of the palms has still another significance. Fritz was doing his very best for the Blessed Son, the veiled women, and the befezzed courtiers, when suddenly the Great One smote loudly upon his hands and the more the fiddler played the harder grew the Sultan's applause. Prodigiously flattered, Kreisler was about to modulate into Paganini's twenty-four caprices and give them all without any pauses between, when the Grand Vizier jumped to his side, grasped the violin and whispered hoarsely: "In the name of Symrna rugs and Damascus dates, do you wish to lose your head? Don't you hear His Majesty clapping his hands?" "Well, what of it?" queried the astonished artist. "What of it? Why, the Sultan is giving you the signal to stop."

In Atlantic City there is a poster advertising "America's sweetest tenor and champion club swinger."

Nicoline Zedeler, the violin soloist of the Sousa World's Tour, writes interesting letters about her impressions and experiences in South Africa. "I was immensely impressed," comments Miss Zedeler, "by the red desert between Cape Town and Kimberley, and the diamond mines at the latter place, where I was permitted to gaze at what probably was the most valuable hole ever made in the ground. In Johannesburg, Zulu dances were given in our honor, which had in them more of zest than of gracefulness. However, we appreciated the kindly intention and smiled encouragingly, even as we winced every time the whirling sharp spears of the savages were turned in our direction. The deepest impression made upon me came from—a mosquito! Yes, they have mosquitoes here, and to render me more comfortable, I was informed that most of them mean malaria and yellow fever when they bite. I am awaiting developments, but in the meantime our open air concerts continue before vast and enthusiastic crowds. Sousa is being fêted like a king all through this part of the world, and seems to be enjoying his trip hugely. The people know every note of his marches."

Oh, oh, oh, what's that in the New York World? Alice Nielsen is offered the page's part in "Rosenkavalier," and it is "because of her voice, but it so happens that she is the only grand opera prima donna at present who has a sufficiently slender figure to fill the boy's role satisfactorily." Will the other prima donnas ever forgive the World for that? Wait and see.

The Traviata Sisters and the Rigoletto Brothers are announced by a vaudeville weekly as "doing time" on the Western circuit.

A correspondent of the Sun sends to that paper a gem of Pasadena, Cal., music criticism, as fol-

lows: "Miss Coleman, who plays with the life, feeling and expression of any composer's art, played Chopin this morning as Chopin would have played his own music if he had not had a tubercular chest."

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Remarks by Viscount Wolverhampton, an amateur composer, to a Herald representative in London: "Ever since I can remember, I fiddled about with song writing. An idea strikes me all of a sudden and I just put it down right away. If I leave it or tinker with it I spoil the whole thing. . . . A curious thing about my song writing is that for the life of me I cannot write soprano. Tenor, bass and contralto are all right, but soprano gets me."

\*\*\*

For breaking his Dresden contract, Carl Burrian has been deprived of his title of "Königlich Sächsischer Hofopernsänger und Kammersänger." The punishment takes a load off his memory, says Burrian, and he regrets keenly that he no longer is persona grata in the Saxon court.

\*\*\*

In Dr. E. E. Bamford, the director of the show claims to have found a remarkable voice. In speaking of its quality, Mr. Howe, the director, said today: "I consider that you have one of the most remarkable men's voices in Centreville that I have ever heard. Mr. Bamford's voice reminds me of the tinkle of candied violets dropped upon the strings of a golden harp."—Centreville, Ia., Citizen.

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It is time that Edison turns his attention away from storage batteries and directs it toward inventing some way of making a piano pedal stop squeaking without sending for a tuner.

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Porfirio Diaz's favorite musical selection, a Mexican magazine informs the world, is Tosti's "Good Bye." He will have a chance to sing it very soon.

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Siegfried O'Houlihan writes to know whether the American rights of the original Decalog unearthed at Jerusalem recently have been disposed of.

\*\*\*

"A double flat for rent," is a Herald advertisement. A-double flat? Gee!

LEONARD LIEBLING.

IN his brochure "Die Symphonie Seit Beethoven," Felix Weingartner has this to say concerning the compositions of the late Mahler:

"His works are of colossal dimensions and require an unusually large number of executants, which makes more difficult their performance and reputation. But if we overlook these considerations, which after all are secondary, and turn to the composer himself we find in him deep, strong feeling which has its own mode of expression and which says what it has to say quite unconcerned about the possibilities of performance and success. Mahler's most striking characteristic is the remarkable breadth of his themes as well as their thoroughly musical nature. In many points he is like his teacher, Brückner, only he understands better how to work with his themes and how to construct his movements. There may be bizarre passages, there may be needless difficulties in his works, we may notice a certain prolixity and perhaps a want of severe self-criticism in the selection of his themes, but everything that Mahler writes bears the stamp of a rich imagination and of a passionate and a vivid, almost fanatic enthusiasm."

St. Louis is rallying handsomely to the support of its symphony orchestra, which is trying to raise a guarantee fund of \$30,000 annually for five years. The St. Louis Republic says, in commenting upon the good work: "Wherever members of the executive committee went they found favorable sentiment. The soliciting for the Symphony is being done personally by some of the foremost men of St. Louis. Among those who braved the heat to gather in dollars for the cause of music in St. Louis were George D. Markham, acting president of the Symphony Society; Chairman Hugo A. Koehler, and virtually all of the members of the executive committee."

#### POST MORTEMS ON MAHLER

As told in detail on another page of this issue of THE MUSICAL COURIER, Gustav Mahler, famous composer and conductor, died in Vienna last Thursday of a complication of disorders. The news of his demise was received all over the musical world with genuine sorrow, for Mahler represented a singularly high type of modern musician and in many respects served as the model often held up as an example to other chiefs of the baton, who regard themselves as of more importance than the works they interpret and the composers who wrote them. Nikisch, Strauss, Kreisler, Mottl, Richter, Toscanini, Gericke are among the living musical authorities who admired Mahler tremendously, and of lesser known adherents he had thousands in every city where he has led performances of operas and symphonic works.

Some of his staunch partisans in New York are moved to connect his untimely death with certain circumstances that arose here as Mahler's second season with the Philharmonic was running to a close. For instance, the Sun, in its obituary notice, remarks:

It was generally understood that Mr. Mahler had frequent struggles with the women managers of the Philharmonic Orchestra who assembled the large guarantee fund which was needed to cover the deficits of the orchestra. His physical breakdown was said to be the result of these disagreements, although this has been denied even by the conductor himself. His wife, however, repeated the charges when it was thought that Mr. Mahler was about to die in a Paris sanitarium.

The American, under the caption of "Worried by New York Women," prints these uncompromising paragraphs:

He was taken gravely ill in Paris early this month and went to a sanitarium at Neuilly. When an American correspondent called there on May 4 he met Madame Mahler, who said that she attributed her husband's illness to nervous prostration and its after consequences, caused by his unfortunate relations with the Philharmonic Society of New York.

"You cannot imagine," she said, "what he has suffered. In Vienna my husband was all-powerful. Even the Emperor did not dictate to him. But in New York, to his amazement, he had ten women ordering him about like a puppet. He hoped, however, by hard work and success to rid himself of his tormentors. Meanwhile he lost health and strength. Then, after an excursion to Springfield, he contracted angina pectoris. At his last concert in New York, rather than disappoint the public, he conducted while he was in a high fever."

Following the report in The American of Madame Mahler's statement, quoted above, Mrs. William Draper, one of the leading spirits of the Philharmonic Society, said:

"Mr. Mahler's illness can in no way be traced to his connection with the Philharmonic Society. I was one of the women closely identified with the work of the society when Mr. Mahler was its director, and we always had the most agreeable relations. This was true with every member of the organization. Mr. Mahler was an interesting and charming man. His illness came about through extreme nervousness. No doubt his wife is suffering from nervous shock due to his illness, which may account for what she says."

Mahler's most recent relations with the Philharmonic directorate are not mentioned by the Herald, but the World says:

It was currently reported that Mr. Mahler was not permitted to have as complete authority in the arrangement of the Philharmonic programs as he desired even in his first season, and during the one just closed constant friction is alleged to have existed between him and certain members of the guarantee board responsible for the new order of things.

Very bitter is the tone of the accusing remarks in the Evening Post, which says in its regular columns:

Mahler was nothing but a bundle of nerves; his fatal illness was, if not brought on, at any rate, accelerated by many unpleasant experiences, including vicious newspaper assaults and misunderstandings with some of the sponsors of the Philharmonic.

and then editorially warns Mahler's successor at the Philharmonic desk, as follows:

If he has merits, they will be promptly recognized by the public; but he must be prepared to be violently as-

saulted by a certain journalistic faction—the faction which, in the interest of rival institutions, helped to undermine the health of both Seidl and Mahler by the persistent shooting of those poisoned arrows from which even such burly giants as Wagner and Liszt suffered agonies, and which hastened the death of the invalid Grieg.

In all our long experience of journalism we do not remember ever to have read a more savage attack on a dead man's memory than the one contained in the Tribune of May 21:

He was looked upon as a great artist, and possibly he was one, but he failed to convince the people of New York of the fact, and therefore his American career was not a success. His influence was not helpful but prejudicial to good taste. It is unpleasant to say such things, but a sense of duty demands that they be said. . . . It was eminently characteristic of the man that in New York, where Seidl's memory was revered, he seldom, if ever, mentioned him. . . . It is a harsh thing to say of a dead man, but the truth demands that it be said that in one instance he denied in a letter to this writer that he had ever written a letter quoted in an analysis of one of his symphonies written by a warm admirer and friend, and made believe that he could not understand it at all, though the symphony demanded some such a program as was suggested. . . . In his treatment of the simple melodies of his symphonies (some of them borrowed without acknowledgment) he was utterly inconsiderate of their essence. . . . We cannot see how any of his music can long survive him. . . . The Philharmonic subscription list steadily grew smaller. For this no one was to blame except Mr. Mahler. . . . He never knew, or if he knew he was never willing to acknowledge that the Philharmonic audience would be as quick to resent an outrage on the musical classics as a corruption of the Bible or Shakespeare. He did not know that he was doing it, or if he did he was willing wantonly to insult their intelligence and taste by such things as multiplying the voices in a Beethoven symphony (additional kettledrum in the "Pastoral," for instance), by cutting down the strings and doubling the flutes in Mozart's G minor. . . . But the man is dead and the catalogue might as well be closed. Of the unhappy relations which existed between him and the Philharmonic Society's promoters it would seem to be a duty to speak; but the subject is unpleasant; those most interested know the facts; the injury that has been done cannot be undone, and when it becomes necessary the history may be unfolded in its entirety. It were best if it could be forgotten.

We do not care to discuss the Tribune excerpts in any way, shape, or manner. They tell their own story and we shall allow them to stand as an eternal monument of what their writer intended them to represent.

Hints in the Press point to matters discussed more freely by some of the other papers:

Like so many men of high accomplishments who have visited this country he was made the object of musical-political machinations. Obstacles were put in his way when he should have had encouragement.

An extremely mysterious allusion is the one in the Evening Sun's editorial:

"It is easy to kill a man through witchcraft, provided it be helped out with a little arsenic." So said Voltaire. "Nobody dies of a broken heart," say we, unconvinced when we are not able to find the germ or "bug."

There were some expressions of derision when it was reported that Gustav Mahler, late of this city, was dying in Europe of "worry." His wife was the authority for the statement. A prejudiced witness, of course, and without the scientific authority that would attach, say, to the family doctor.

Mahler, Tchaikowsky, Dvorak and Richard Strauss were the most distinguished men to conduct in our Carnegie Hall. Perhaps if the first had had some amiable peculiarities, if he had used no baton in conducting, or had had a huge family, or had gone to afternoon teas, he would have been more popular, and would be alive today.

Who are the conductors with a huge family and who go to afternoon teas? And which of the daily newspapers constitute the faction that, according to the Evening Post, made violent and vicious assaults on Mahler and helped to undermine his health and Seidl's by the persistent shooting of poisoned arrows?

Of course THE MUSICAL COURIER heard reports of all kinds about Mahler and the Philharmonic directorate, and now and then read disparaging notices about him here and there, but until the present rather open references in the daily newspaper obitu-



any notices, THE MUSICAL COURIER had no idea that there was any serious foundation to all the rumors that came into this office. Our news editor telephoned at the time to several persons high in the executive councils of the Philharmonic, but was informed that all stories afloat about differences between its leader and those in control were unqualifiedly false.

In the interests of everyone concerned (not the least, those of the newly engaged Philharmonic conductor and his possible successors under the present executives) a full explanation should be forthcoming if there is anything to explain. Already the Berlin newspapers are using Mahler's death as the text for sermons on our musical methods, and the cable reports that the Mittag Zeitung of that city without much ado calls the deceased "another victim of the dollarland."

#### CLARENCE EDDY ON THE ORGAN.

Great was our consternation on reading the first sentence of Clarence Eddy's letter to THE MUSICAL COURIER anathematizing our recent editorial on "Disorganized Organs." Our Eddyitorial heart sank within us and we fully expected to see the office door fly open at the approach of that burly Handelian figure which was to chase us up Fifth avenue with a pedal obligato. But none of these things happened. We sent a boy scout to reconnoiter and he reported that the great organist was cheerfully singing "Honor and arms scorn such a foe."

Feeling ourselves safe, therefore, we read the rest of the letter; whereupon we were mightily comforted. For we found that we and Clarence Eddy are entirely in accord in our ideas as to what an organ should be, and an organist should play. This is comforting to us. We have a profound admiration for Clarence Eddy's art. We know that if the organ of today is not as bad as it used to be the improvement is due entirely to the influence of serious and capable men like Clarence Eddy. We accept his statement with the greatest pleasure, that organ building has "made tremendous strides of advancement" "during recent years." We know that he knows. If there is an organ anywhere from a Hudson Bay fur trading post in Northern Canada to the island of Key West off the southern coast of Florida, Clarence Eddy has given a recital on it.

At this moment, while we go to press, he is in Kansas, opening a new organ. It is to our sorrow that he has so little time to enliven the tedium of our office with his genial presence. Our esteem for the man is equal to our admiration for his art.

But Clarence Eddy cannot deny that there are bad organs in our land, and contemptible organists who have souls so small that they are not worthy to play a mouth organ. These are the vermin we are trying to exterminate. Why does Clarence Eddy object to our crusade against these infidel organists who defile the holy organ with profane sacrifices? So long as there is left one organist who plays the "Blue Danube" waltzes at a funeral and "The Girl I Left Behind Me" at a wedding, we shall stab him with our inky pens. We wage our war until the last fort of the enemy is razed. Carnegie has bequeathed us none of his millions, and we will have nothing to do with his effeminate peace. We leave that to weaklings like Great Britain and the United States.

Let Clarence Eddy, therefore, come to the offices of THE MUSICAL COURIER and extend unto us the right hand of fellowship. We are not fighting against him and other artists. The organists we combat are those that Clarence Eddy has specified in the last paragraph of his letter: "The tendency among amateurs and semi-professional organists in many of our churches would seem to be toward cheap imitation and superficial effects," etc.

These are the organists we oppose. Now, if Clarence Eddy says that the organs over which these

"amateurs and semi-professional organists" preside are being improved year by year we are content.

#### Song Recital at Ogontz, Pa.

The following recital will be given at Ogontz on Tuesday, May 30, by Hazel Von Hagen:

In the Time of May	Salter
Boat Song	Ware
My Mother Bids Me Blind My Hair	Haydn
Who Knows	Ball
Lehn Deine Wang	Jensen
Als die Alte Mutter	Dvorák
Es hat die Rose sich beklagt	Franz
Der Nussbaum	Schumann
Elgie	Massenet
Oree tes bleu yeux	Massenet
Barcarolle (Hoffmann's Tales)	Offenbach
The Rosary	Nevin
At Twilight	Nevin
Whither	Canfield
Cupid Swallowed	Hill
The Danza	Chadwick

Miss Von Hagen is an especially gifted young singer from Minneapolis who has not neglected the branches necessary for a well rounded singer, viz., languages, elocution and a sound musical foundation. Miss Von Hagen, who is a close friend of the well known Minneapolis conductor, Emil Oberhoffer, will repeat this recital in her home city and St. Paul and in all probability will appear with the symphony orchestras of these two cities next season.

#### Song Recital at the French School.

Cleo Gascoigne, an artist pupil of Baernstein-Regneas, gave a song recital Wednesday of last week, for the young ladies of the French School. Miss Gascoigne is still in her teens, and the fact that she gave the entire program from memory, indicates that she has intelligence and moreover that she has been finely trained by her master. The program follows:

Daybreak	Ronald
Morning	Ronald
Evening	Ronald
As I Know	Spross
Will of the Wisp	Spross
Titania's Cradle	Lehmann
The Swing	Lehmann
The Cuckoo	Lehmann
In Winter I Get up at Night	Nevin
Lie Abed	Homer
Mix a Pancake	Homer
A Pocket Handkerchief	Homer
Cupid Swallowed	Hill
Clover	MacDowell
Yellow Daisy	MacDowell
Bluebell	MacDowell
A Maid Sings Light	MacDowell
Saida	Matthews
My Lover Will Come Today	Saar
Serenade	Massenet
A June Morning	Willeby

#### Paterson Music Festival Association.

A special messenger to THE MUSICAL COURIER on Monday afternoon of this week brought the news that Paterson, N. J., is to have a music festival association. Something of this kind was intimated in the review of the Paterson festival on another page. Prominent men have come forward and offered to assist C. Mortimer Wiske, the zealous and able musical leader, who heretofore has borne the whole responsibility of a great music festival in Paterson. Besides helping Mr. Wiske to organize an association, several wealthy and public spirited Patersonians are raising a fund to pay the deficit of \$2,000 for this year's festival. This was the first time that the Paterson music festival closed with a loss, and the reason for it is explained in the account of the festival to be found elsewhere in this issue.

#### Riheldaffer in Middle West.

During the week of May 8, Grace Hall-Riheldaffer sang with the Bruno Steindel Trio in Kenton, Ohio (second engagement this season); Portsmouth, Ohio; Lima, Ohio; Chillicothe, Ohio; Charleston, W. Va., and at the Science Hill Preparatory School, Shelbyville, Ky.

Two opinions follow:

Grace Hall-Riheldaffer has a soprano voice of great clearness which she uses with taste and ease. She sings naturally and with a spirit that reaches out and brings her close to her hearers.—Charleston, W. Va., Gazette.

Grace Hall-Riheldaffer possesses a voice remarkable for its beautiful timbre, perfect purity and great flexibility.—Charleston Mail.

#### Marie Rappold on Way to Europe.

Marie Rappold was a passenger on the steamer Kaiser Wilhelm der Grosse, which left this port yesterday (Tuesday). Madame Rappold has had the longest and most prosperous season of her career. Since the close of the opera season the prima donna has filled concert and festival engagements. Late last summer Madame Rappold resumed her engagements in this country, and continuously for nine months she has appeared in opera and concert. The singer ended her season at the Paterson, N. J.,

music festival, Friday evening, May 19. Madame Rappold returns in the autumn to fill some concert bookings before the reopening of the opera season at the Metropolitan.

#### Sulli Pupils in Recital.

Last Wednesday evening, George Sulli gave another pupils' musicale at his studios in the Metropolitan Opera House Building, 1425 Broadway. The singers heard were John Black, an excellent baritone; Rebecca Jeffries, a promising dramatic soprano; Ada Cockrell, a mezzo soprano, who will soon be heard in grand opera; Theodore von Hemert, a singer with a powerful bass voice; Rose Stahel, a pupil with a charming lyric soprano voice; Madame Sidky-Bey, a mezzo contralto, whose concert appearances are well known; Lillian Wilson, coloratura soprano; Serafino Bogatta, a tenor with a voice of extraordinary range and quality. These pupils were heard in operatic arias, duets, trios and in songs in several languages. The composers represented during the evening included Puccini, Rossini, Ponchielli, Verdi, Mascagni, Proch, Donizetti, Bellini, Pergolesi and a number of modern song writers.

Maestro Sulli announces another musicale for the evening of June 6.

#### Clarence Whitehill at Festivals.

During the past fortnight, Clarence Whitehill, the baritone, sang at music festivals with the Theodore Thomas Orchestra, in Ann Arbor, Mich.; Omaha, Neb.; Cedar Falls and Mount Vernon, Ia. Other bookings between now and June 1 will take Mr. Whitehill to other cities where he has engagements to fill. Among the places are Evanston (Ill.) with music festival; Davenport, Ia., and Ottawa, Ill.

Mr. Whitehill will sail for Europe the middle of June. He has some concert bookings in London during the month of October. The singer is to come back to America in November for another tour under the management of the Quinlan International Musical Agency.

#### Talented Huss Pupil Heard.

May 16, at Studio Hall, 50 East Thirty-fourth street, New York, Marion Coursen (pianist), a pupil of Henry Holden Huss, assisted at a testimonial concert tendered to Madame Waltz-Eames by Randall Hargreaves, baritone. Miss Coursen was heard in "Etude Mélodique" (Huss), "Gondoliera" (Liszt), waltz C sharp minor and scherzo B flat minor (Chopin), which she played remarkably well with excellent technic, good understanding and artistic spirit. Mr. Hargreaves sung several solos and joined with Madame Eames in the duet from the "Magic Flute."

#### Patti to Sing June 1.

Adelina Patti has consented to sing at Albert Hall, London, on June 1, at a concert given for the benefit of Wilhelm Ganz, who was disabled by an accident. The concert is under the patronage of the King and Queen and members of the royal family, as well as by many other distinguished persons. Alice Garrigue Mott has received a letter from Madame Patti inviting her to be present on that occasion, which she values very highly inasmuch as the great diva is not only a friend, but an artist who takes great interest in Mrs. Mott's work.

#### Russian Festival Secures Janpolski.

The big Russian festival to be held at Madison Square Garden, New York, October 16, 17 and 18, under the management of the Russian Amusement Enterprise of Max Rabinoff, has engaged Gregorowich Janpolski, the Russian baritone, as one of the leading attractions for the three day festival.

#### Florence Mulford for Norfolk Music Festival.

Florence Mulford, dramatic soprano, has been engaged for the Norfolk Music Festival, June 7. Madame Mulford has just returned from a round of music festivals throughout the East and Central West, where her beautiful voice, fine dramatic ability and magnetic personality have won her many new friends.

#### Goodson Scores in London.

(By Cable.)

LONDON, May 20, 1911.

To The Musical Courier:

Katharine Godson received a stupendous ovation, electrifying her audience at the London Philharmonic concert on Thursday evening, in Hinton's concerto, conducted by Nikisch. K.

#### Amato in Berlin.

(By Cable.)

BERLIN, May 21, 1911.

To The Musical Courier:

Amato has taken Berlin by storm. The Komische Oper was sold out at each of his appearances and the press and the public were equally enthusiastic. ABELL.

**Edward G. Powell and Pupils.**

Edward G. Powell was seven years ago choirmaster in the Church of the Advent, Birmingham, Ala., one of the largest and most beautiful Episcopal churches of the South. Following a sojourn abroad in study and travel, he came to New York, found the time propitious for remaining here, and opened a vocal studio four years ago. A



EDWARD G. POWELL.

man of admirable traits, and between his personality and his vocal knowledge he has produced tangible results. He keeps up his interest in Birmingham, going there to teach every summer; several pupils also teach there with excellent results. Reed Miller, then in his twentieth year, was discovered by Mr. Powell; on singing for Mr. Powell he was told that he should follow music as a profession; it is a curious circumstance that the little song Miller sang included these words: "Stop here my boy, for here lies your fate."

Naming some of the Powell professional pupils, and incidents connected with their work: E. C. Dippel, bass, will substitute for Mr. Powell as soloist at the Central Baptist Church. For Grace Leard, who sings with ease and beauty of tone, fine things are predicted; Warren Rishel, baritone, who last spring sang the principal male role in "Iolanthe" and again recently at Hotel Astor, is a great social favorite, and his beautiful voice has been much sought after. Alvin Rishel, tenor, made a success in Robyn's recent operetta, Hotel Astor, a charity affair. He has a beautiful lyric tenor voice. Henry Simmen, tenor soloist at Central Baptist Church, was singing baritone in the same choir two years ago. Mr. Powell diagnosed the voice as a tenor, so he is now singing tenor solos where not long ago he was a baritone member of the chorus. Bessie Cunningham, an Alabama girl, was formerly soloist in the same choir.

Others who have held or hold positions in prominent churches as soloists are Mesars. Carlton Ayers, baritone; Ellis Ayers, tenor, both at Metuchen, N. J.; Miss Duffy, Miss Tobin, sopranos; Milton Lane, baritone; John Clifton Elder, baritone; Minnie Davis, Miriam Patterson, Mrs. Lichtman, Mrs. Mundorf, Mrs. F. D. Ames, soprano; Mrs. Alfred Lander Ellis, mezzo; E. D. Michaelis, bass; Percy Craig, baritone; Niles Welsh, bass; Roy Thornall, tenor; Carlton Ayers, baritone; Mr. Martin, tenor; James Riddel, bass. Another instance of wrongful voice diagnosis was that of Ira Lyndon Law, now a successful singing actor. He was supposedly a baritone; at the end of a year's instruction the voice proclaimed itself a high lyric tenor, singing arias from "Trovatore," "La Boheme" and the oratorios.

**Francis Rogers Weds Miss Barnes.**

Francis Rogers, the American concert baritone, and Cornelia Barnes were united in marriage Wednesday of last week at the residence of the bride's parents, Mr. and Mrs. John S. Barnes, 10 East Seventy-ninth street, New York City. The ceremony was performed by the Right Rev. David H. Greer, bishop of the Protestant Episcopal Diocese. Robert Keth Snow, of Boston, was best man. Rosina Hoyt attended the bride. The wedding which was very simple and dignified, was limited to members of the Barnes and Rogers families. The bride was given away by her father. She wore white satin adorned with lace and chiffon and carried lilies of the valley, which were used as the bridal flowers.

**Alma Gluck with Philadelphia Orchestra.**

Alma Gluck, has been engaged as the first soloist of next season with the Philadelphia Orchestra, the dates being October 20 and 21. During the past month Madame Gluck was the special feature of the music festivals in Louisville, Richmond and Paterson. Madame Gluck is to be one of the leading sopranos of the North Shore Music Festival at Evanston, Ill., and on July 2 will give a private recital in Ardsley, N. Y. Madame Gluck is under the management of the Quinlan International Musical Agency. Her tour for next season will open at the Maine Festival, October 12.

**Alice Garrigue Mott's Successful Pupils.**

The success in Europe of Alice Garrigue Mott's pupils, especially Margherite Lemon, Minna Jovelli and Norma Schollar, and the perfect method and ease with which they sing, has awakened such interest in their teacher as to cause eleven young singers to come to this country for the purpose of receiving instructions from Mrs. Mott. Margherite Lemon, the distinguished singer, who sailed

for Europe last week, is going directly to Rome to fill an opera contract. This young artist has arranged to make New York her headquarters in the future, and has placed her business affairs in the hands of Manager M. H. Hanson. While abroad Miss Lemon will consider offers for operatic and concert engagements in England, Germany, Italy, Russia and South America. She expects to return to the United States for some special performances during the spring of 1912. It is Miss Lemon's custom before entering upon new contracts to return for special work with Mrs. Mott. Mrs. Mott will spend the summer in Switzerland, and expects to resume her teaching at her resident studio, 172 West Seventy-ninth street, New York, on October 1.

**DAVID BISPHAM'S RECITAL.**

Enthusiasm was rampant at Carnegie Hall on Sunday evening, May 21, when David Bispham and assisting artists gave a popular concert to an audience that completely filled the building. Vera Verbar, who has recently returned from her studies in Europe with Ysaye and others, began the entertainment with Wieniawski's "Legende" and a Brahms-Joachim Hungarian dance. The young artist played with much feeling, but was inclined to hurry the tempo unduly in the G major section of the "Legende," probably due to nervousness. Her performance pleased her hearers, however, and an encore was inevitable.

Next Leo Ornstein appeared, and after a few angular gestures and a meaningless prelude of disconnected chords, settled down to a really excellent interpretation of a Chopin valse and Liszt's seldom heard thirteenth rhapsody. His playing was clear, intelligent and full of color and passion. He, too, had to submit to the encore.

Then David Bispham gave an admirably contrasted group of four classical songs, Beethoven's "Die Ehre Gottes," Schubert's "Erlkoenig," Brahms' "Minnelied" and Strauss' "Caecille," with Wolfram's song to the Evening Star, from "Tannhauser," as an extra number. If one had never before heard David Bispham and had heard him sing only the Beethoven number, with its dignity and breadth, and the Schubert ballad with its dramatic intensity, the hearer would have left the hall with the conviction that the singer was an artist of the first rank. But when the hearer happens to be an experienced critic like



DAVID BISPHAM.

the writer of this review, who has been familiar with all phases of David Bispham's art, not only in songs and ballads, but in grand opera and oratorios here and abroad, for eighteen years, it was with little less than amazement the writer heard the famous baritone singing high G on several occasions and dropping again to low F with all the ease of a young student fresh from school.

Needless to say, along with this seemingly youthful voice David Bispham has the accumulated experiences of years of work and study, and the potent magnetism of personality which always was his, but which his thousands of concerts have taught him how best to use on his audience.

Five songs by American composers were also on the program for Sunday night. These were supplemented with two English songs. Lastly, David Bispham brought the concert to a close with the recitation of Longfellow's "King Robert of Sicily," with music for organ and piano by Rossiter G. Cole. It was evident that Bispham could have made a reputation as an actor equal to that which

he has as a vocalist if through misuse of his singing voice he had lost it.

Immediately preceding the group of American songs David Bispham had placed a group of three violin solos. Maurice Nitke, the violinist who played them, created such a sensation by his splendid performance that it looked as if the singer must needs suffer by comparison. When Maurice Nitke had finished his last encore, though the audience had not yet recovered from the sensation caused by the beauty and brilliancy of his tone and technic, David Bispham carried his audience to still greater heights of enthusiasm.

**Eugene Bernstein's Pupils' Concert.**

Sunday afternoon, May 21, the pupils of Eugene Bernstein with their friends filled Duryea's Hall to listen to a really interesting program of piano music played by a few selected pupils. If those half dozen young ladies are a representative sample of the kind of teaching Eugene



EUGENE BERNSTEIN.

Bernstein is doing, it is a pleasure to know that the teacher is recognized for his ability, and supported by the patronage of the audience which crowded every part of the hall. The pupils of Eugene Bernstein who played on this occasion not only had digital skill in abundance, but the finer qualities of tone, of intelligent phrasing, of discreet pedaling, and of a sense of rhythm, which was neither too rigid nor too capricious, made the playing of these young artists a pleasure. Sylvia

Freehof played Hiller's F sharp minor concerto; Eleanor Shaw played the first movement of Beethoven's C minor concerto; Marie Birman, the first movement of Mendelssohn's D minor concerto; Emma Jacoves, the second and third movements of Tchaikowsky's B flat concerto; Louise Klee, an elegie by Nollé; Lucy Baker, the second and third movements of Mendelssohn's concerto in G. They played from memory, and did not appear to be nervous. Age and experience will make full blown roses of these buds. But as a bouquet of buds they assuredly looked very pleasing on the platform and played in a manner not only highly creditable to their instructor, Eugene Bernstein, but delightful to their hearers.

Constance Werner, who was to have sung, was on her way to Europe and Vera Verbar, the violinist who has recently returned from abroad, played two solos. And the program was still further diversified by Arthur Bernstein's playing of Davidoff's "Adieu" for the cello.

Louis Merkel played the accompaniments.

**Christine Miller with Orchestra.**

Christine Miller's singing on the tour with the New York Symphony Orchestra is being received with enthusiasm. Of her singing at the New Orleans Festival the Daily Picayune said:

Christine Miller followed with Liszt's "Die Loreley." This gifted contralto possesses a voice of unusual smoothness and mellowness; the registers are well blended, and she sings in truly artistic fashion. Rarely has Liszt's dramatic song been given so conscientious an interpretation. Miss Miller was warmly received and deserved the plaudits awarded her.

The New Orleans Item speaks of her rarely beautiful voice as follows:

Aside from the excellent work of the orchestra, the audience was given something to remember for many a day in Christine Miller's beautiful voice and finished art in Liszt's "Die Loreley." Nature seldom bestows a voice of such exquisite loveliness as hers. The personality and art of the singer are fully worthy of a gift in which nature has been rarely kind.

From the New Orleans States is quoted:

Christine Miller gave a beautifully earnest rendition of Liszt's fine art song, "Die Loreley." A voice of even warm timbre, a diction above reproach, and her temperamental appreciation of the dramatic requirement of the work made a deep impression on the audience.

The Times-Democrat said:

Miss Miller sang Liszt's "Die Loreley" with perfect taste, and all a quiver with emotion. Her voice is of fine quality and good volume.

**Esperanza Garrigue to Sail June 25.**

Esperanza Garrigue, the vocal teacher, will sail for Europe on June 24. Because many of her pupils desire it, Madame Garrigue will continue with her teaching until the day before her departure. Wednesday mornings at her studio are reserved for hearing voices, and the new pupils will be placed upon the waiting list for next season.





## Collegeville Festival.

PHILADELPHIA, May 29, 1911.

The third annual May Music Festival given by the Handel Choral Society of Ursinus College, assisted by Caroline Hudson-Alexander, soprano; Paul Althouse, tenor; Perley Dunn Aldrich, baritone, and Maud Grove



PERLEY DUNN ALDRICH.

contralto, as the quartet, Marie Bastianelli, violinist, and the Ursinus Male Glee, Ursinus Girl's Club, Male Quartet and Girl's Quartet. The concerts were given in Bomberger Memorial Hall, Collegeville, on Thursday and Friday, May 11 and 12, and were a huge success. The concert hall was crowded to the doors for each of the three concerts, proving with what pleasure these festivals are looked forward to each year by music lovers all over the State and many people from New York and Philadelphia. At the opening concert on Thursday evening, Massenet's cantata "Eve" was given, a work calling for the utmost worth of sincerity of expression from the opening words of the prologue—"Man in the Palm-shade Sleeps at Even," to the expulsion from the Garden and the climax "Ye Are Accursed!" Caroline Hudson-Alexander possesses a wonderful voice, rich and vibrant, and this, her first appearance with the Handel Choral, was a distinct success. Her voice was glorious in quality, her enunciation distinct and her interpretation excellent throughout, which, together with a pleasing personality, made a most favorable impression. Perley Dunn Aldrich, the baritone, whose work in "Elijah" at the last festival is so well remembered, sang with fervor and effect; his rich baritone voice was vibrant and beautiful in quality and deeply expressive of the greatest artistry. Preceding the cantata Marie Bastianelli, violinist, played Beethoven's Romance in F.



CAROLINE HUDSON-ALEXANDER.

Friday afternoon the following program was given:

Voi-Vadi, Voi-Vadi, Our Guiding Star (from Gypsies).....Becker  
The Handel Choral Society.  
Legends .....F. Mohring  
Girls' Quartet.  
Pilgrims' Chorus .....Wagner  
Male Glee.  
All Hail Thou Dwelling Pure and Holy (Faust).....Gounod  
Paul Althouse.  
List, the Cherubic Host (Holy City).....Gaul  
Caroline Hudson-Alexander, Perley Dunn Aldrich,  
Girls' Quartet and Girls' Glee.  
Knowest Thou that Fair Land (Mignon).....Thomas  
Maud Grove.  
To Arms .....Laurent D. Rille  
Male Quartet.  
Recit., How Many Times Has Day Succeeded Night.  
Aria, O Art Immortal and Splendid (Benvenuto Cellini).....Diaz  
Perley Dunn Aldrich.

Solo ..... Selected  
Caroline Hudson-Alexander.  
Violin ..... Selected  
Marie Bastianelli.  
Quartet, Rigoletto .....Verdi  
Caroline Hudson-Alexander, Maud Grove, Paul Althouse,  
Perley Dunn Aldrich.  
A Stronghold Sure .....Bach  
The Handel Choral Society.

Friday evening the third and last concert of the series was given with a violin solo by Marie Bastianelli (Brugh's concerto in G minor) as the first number followed by the cantata: "The Golden Legend." The effective and perfectly blended tone of the quartet was particularly noticeable. Maud Grove, the contralto, so well known to Philadelphia music lovers for her artistic work throughout the season, sang with richness of tone, clearness of enunciation and beauty of interpretation which completely won for her the admiration of all. Caroline Hudson-Alexander again demonstrated to her audience the versatile style of her artistic singing, being, if possible, in better voice than at the two previous concerts. Perley Dunn Aldrich took full advantage of the rich effects possible, giving glowing and personal intuition to the work, only possible to an artist of his high standing.

The picturesque situation of Collegeville makes the spot ideal for the scene of a music festival of this kind, and the fair weather made the college buildings and campus an effective background for the dainty dresses of the coeds, who, with their escorts and friends, laughed and chatted, making a picture long to be remembered by those lucky enough to be present during these two days of musical inspiration.

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## PHILADELPHIA NOTES.

Thaddeus Rich, at the second of a series of violin recitals given in Martin Auditorium, Lancaster, assisted by Margaret Herr, of that city, and Ellis Clark Hamman at the piano, was greeted by a large and enthusiastic audience, profuse in their applause of each number. Mr. Rich, by his recital work in this city, has gained an enviable place for himself in the hearts of his public, to whom his work, with its artistic worth, makes a tremendous appeal.

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Among those taking part in the graduating class of the Leefson-Hille School on Saturday evening were Dorothy Bible, Mary Monroe Decker, Florence W. Broadus, Mary E. Harman, Ida Witkin and George C. Kunz. The ladies' chorus and pupils' orchestra assisted and the playing of the compositions made the affair one of great interest.

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Della Simmons, one of the season's graduates of the Philadelphia Conservatory of Music, gave a most interesting violin recital on the evening of May 12. Among the numbers presented were the difficult concerto by Ernst and Rondo Capriccio, by Saint-Saens.

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Bernard Ulrich, at a recent meeting of the Philadelphia-Chicago Grand Opera Company, was re-elected business manager and Howard Shelley has been elected press representative. Mr. Shelley is a well known Philadelphian and is the author of many short stories. He also wrote the "Beauty Doctor," a successful musical comedy.

MENA QUEALE.

## Paul Dufault's Career.

Paul Dufault, one of the prominent recital and concert tenors of New York, was born in the Province of Quebec in 1872. At an early age he was known as a remarkable boy soprano, singing in churches and concert, and the promise which he gave of becoming an artist of note has been fulfilled in every way.

In Canada, where Mr. Dufault has given numerous concert tours and where he received his earliest musical education, a season is hardly complete unless this singer pays an annual visit. In the United States, throughout the Middle West, South, East and North Mr. Dufault is in constant demand for recital, oratorio and festival engagement.

Paul Dufault has studied under some of the best teachers in America and Europe, among them being the first tenor of the Paris Grand Opera, Duperron. With him he received the traditions of the French and Italian operatic stage, and if he so wished, he could command a high place in opera. But to him the concert field holds out greater possibilities in view of the fact that his recitals of French songs as well as those in other languages have become so popular that he became one of the successful artists of the concert stage.

Being French, Mr. Dufault naturally makes a specialty of French songs; but he is a many sided artist, and sings in German and English with perfect ease, and his enunciation in these languages is exceptional. It is said of him that few American singers enunciate in their own language as he does in English, and of course his French is perfect; his German and Italian, too, are unassailable from a critical viewpoint. Among the important engagements filled by Mr. Dufault are the Brooklyn Institute; many times with

the New York Symphony Orchestra; the Russian Symphony Orchestra, with the Worcester festival, Albany festival, Springfield festival, Orange festival, Quebec festival and 300th anniversary, and many other important engagements including nearly every club of importance in New York and many throughout the country.

Mr. Dufault has placed the direction of his concert affairs in the hands of E. S. Brown, the concert manager of New York. Following are a few press comments:

Mr. Dufault sang with beauty and tone and finish of style.—Musical Courier.

Mr. Dufault was in fine voice and he sang the introductory number, "Comfort Ye," and "Every Valley," as well as "Thou Shalt Break Them," with fine effect.—Brooklyn Eagle.

The hit of the evening was made by Paul Dufault, who sang Massenet's "Prayer" from "Le Cid" with fine effect. He was given three encores and then the audience was not satisfied.—New York World.

Paul Dufault had the title role of Samson. He it was who brought out the first applause of the evening when he sang with fine taste and feeling the aria, "Total Eclipse." An ovation awaited Mr. Dufault as he concluded singing that most difficult of arias, "Why Does the God of Israel Sleep?" One of the treats of the evening was the duet between Mrs. Harney and Mr. Dufault, "Traitor to Love," which brought out an irresistible encore, to which both artists had to respond.—Worcester, Mass., Telegram.

The honors of the evening were without doubt divided between Mr. Dufault and Mr. Martin. Mr. Dufault's task was herculean.

Photo by E. F. Foley, New York.  
PAUL DUFAULT.

and he braced to it and did it well. He sang the long runs with perfect abandon and without the slightest difficulty. His voice was in good condition. The most exquisite piece of work in interpretation during the whole evening was the singing of "Total Eclipse." It was admirable.—The Worcester, Mass., Gazette.

The crowning success of the evening was the grand singing of the phenomenal tenor, Paul Dufault, of New York. Seldom have the people of Bridgeport had an opportunity of hearing an artist like Paul Dufault, who more than sustained his reputation on this occasion.—Bridgeport Evening Post.

The Rubinstein Club made its first appearance of the present season at the Plymouth Church last night, presenting a program that delighted a large and enthusiastic audience. The club was assisted by Paul Dufault, tenor soloist, of New York. The singing of Mr. Dufault fairly took the audience by storm, and he was recalled again and again. His voice is one of remarkable sweetness and of excellent range, and his enunciation is most pleasing. Mr. Dufault was at his best in the softer passages, but carried the high notes with true artistic effect.—Cleveland Plain Dealer.

Mr. Dufault's beautiful tenor and faultless diction in his mother tongue made his numbers truly delightful. He has won a distinct place for himself in Cleveland, and his admirers are enthusiastic. He sang "Anges du Paradis," by Gounod, and a group of four songs.—Cleveland Leader.

Mr. Dufault, who possesses an excellent tenor voice and a sensitive musical temperament, created a very agreeable impression by his impassioned singing when the expression of emotional intensity was required.—Newark News.

Paul Dufault, who sang the exacting and rarely difficult part of Samson, possesses a pure tenor voice and fine style, and he gives intelligent interpretation to all he does.—Orange Chronicle.

Mr. Dufault, tenor, showed himself equal to the part of Samson. His voice is powerful and his middle registers are of robust quality and finely developed. His efforts were very creditable indeed.—Orange Journal.

# Paterson Music Festival.

**The "Silk City" on the Passaic Hears an Array of Metropolitan Singers and Mischa Elman at Its Latest Musical Event—Dan Beddoe Another Favorite—The First Bach Cantata Sung in Paterson—The Elite of Many Towns Attend the Concerts of a Three Days' Feast—C. Mortimer Wiske, the Musical Director and Founder of the Festivals, "Lionized."**

PATERSON, N. J., May 20, 1911.

It will surprise many men and women to hear that the Paterson Music Festival for this year attracted music lovers from twenty-two cities and towns. This was the fourth music festival held at the Fifth Regiment Armory in Paterson. Years ago, C. Mortimer Wiske, the present musical director, gave smaller festivals, and then for a few seasons the only good music heard in Paterson was that planned by two clubs and several of the leading church choirs. All the while, however, Mr. Wiske dreamed of greater things for the future, and the festivals of 1909, 1910 and 1911 saw the realization of these dreams.

Since the greater festivals were inaugurated, the best artists available have appeared in Paterson before immense audiences. Along with the engagement of the "stars" there has been a marked advancement in the character of the compositions. As proof of this, at the concert Thursday night Paterson heard its first performance of a Bach cantata, and, best of all, that audience of 3,000 received the sublime work with the reverential spirit which indicates that the musical seed sown has fallen on fertile soil. Paterson is developing a musical atmosphere. Some day it will be truly musical, and then popular support will not depend upon great names alone, but rather on the works of the masters and their adequate presentation.

The armory was handsomely decorated with American flags. Two immense stars, formed of clusters of incandescent lights, were suspended over the right and left wings of the choristers on the large stage. The women of the chorus (Paterson and Passaic Choral Unions) were dressed in white. This was particularly effective, on account of Mr. Wiske's plan of seating his singers. In an accidental way, Mr. Wiske discovered that the chorus on such a wide stage, singing with an orchestra, would harmonize better with the acoustics in a vast building like the armory, if the altos sat behind the first violins and the sopranos back of the brasses and the male voices in the center of the women's chorus. The magnificent balance and blending of tone obtained by this arrangement is puzzling musicians, and critics, especially the old fogies and unprogressive types, that must receive a blow from a sledge hammer before they can make themselves accept an innovation. The acoustics of the Fifth Regiment Armory should be a matter of study to those interested

in the mysteries of sound. At this time all that can be said is that the writer never heard music in so large an auditorium that was so perfectly audible. This applies to the solo voice as it does to the choral and orchestral parts. It is a wonderful manifestation and again brings



FACSIMILE OF PATERSON FESTIVAL PROGRAM BOOK COVER.

one to the place where he sits and marvels at what is, surely, pure accident. When the armory was built the idea of giving music festivals there was not in the cal-

culations. Yet, when the experiment of presenting music was tried, the result was electrifying. Now let us read about the opening concert.

## CONCERT NIGHT, THURSDAY, MAY 18.

Overture, Jubel .....	Weber
Aria, Vainly Pharaoh Attempts (Joseph) .....	Mehul
..... Daniel Beddoe.	
Aria, Che Faro Senza Euridice .....	Gluck
..... Louise Homer.	
Aria, Caro Nome (Rigoletto) .....	Verdi
..... Alma Gluck.	
Cantata, God's Time Is the Best .....	Bach
..... Louise Homer, Daniel Beddoe, Allen Hinckley,	
..... Chorus and Orchestra.	
Orchestra, March Movement (Lenore Symphony) .....	Raff
Aria, Nihil Signor (Les Huguenots) .....	Meyerbeer
..... Louise Homer.	
Don Carlos .....	Verdi
..... Allen Hinckley.	
Cantata, Come Let Us Sing .....	Mendelssohn
..... Alma Gluck, Louise Homer, Daniel Beddoe,	
..... Chorus and Orchestra.	

The orchestra in the festival was made up of players from the Metropolitan Opera Company. That this body of musicians played well was to be expected and under Mr. Wiske's animated direction, the "Jubel" overture ended in an ovation which was magical. When this "Ode to Freedom" reached the place where the strains of "America" were heard, the audience arose and joined the chorus already standing in singing one verse of "My Country 'Tis of Thee." Conductor Wiske was recalled to the stage and the reception he received must have impressed him with the fact that his labors were appreciated.

Dan Beddoe, who has appeared at former music festivals in Paterson, received the welcome due an old friend. This reliable and admirable tenor always is willing to do more than is exacted of him toward the success of any events for which he is engaged. That he chose to sing, too, an unhackneyed aria was still more reason for giving him the joyful tributes showered on him. There is a noble ring in Beddoe's voice, and it was revealed in its full beauty in the Mehul aria, which portrays the pure-souled Joseph's agonized cries against his cruel brothers in their deception of the aged father. Following after the opening overture this first vocal offering of the night made its strongest appeal to the real music lovers. A triple recall in which the chorus and orchestra joined with the audience, brought Mr. Beddoe back a fourth time, and much to the delight of



FLASHLIGHT PICTURE OF THE PATERSON CHORAL UNION, CONDUCTOR WISKE AND ORCHESTRA.

Taken by Heinrich's Photo Company (Paterson) especially for THE MUSICAL COURIER on "Opera and Elman Night," Friday, May 19.



everybody, he sang to orchestral accompaniment the "Ridi Pagliacci," from Leoncavallo's tragic opera.

Madame Homer sang the familiar Gluck aria with more or less effect. She seemed to have difficulty with her breathing, but the quality of the prima donna's voice seemed warmer and more steady than when heard at the Metropolitan Opera House. This was Madame Homer's first appearance at the Paterson festivals, and Patersonians and their many neighbors extended a whole souled greeting to the earnest artist whose womanhood is universally admired. For her first encore, Madame Homer sang "Annie Laurie," accompanied at the piano by Mr. Wiske. The sentiment of this old ballad found the responsive chord with the old folks, but the majority doubtless wished that "Annie Laurie," with all her "sisters, cousins and aunts," might be reserved for drawing room purposes. In a great music festival such songs are out of place. Singers and musical artists generally must rid themselves of the delusion that in a city like Paterson something simply and homely must be given. The patrons of the festival are the best people of the community, and the best people of this section are similar to the best people of other sections, that is, they are educated, cultured and have seen the world.

Alma Gluck, who received the advance heralding of being the "youngest prima donna in the world," succeeded in captivating young and old alike. To read the accounts in the Paterson papers the day after the first concert, led to the conclusion that the winsome soprano had also captivated the impressionable newspaper men. The wonderful acoustics of the Armory were revealed in all their glory when the limpid, silvery voice of Madame Gluck uttered the opening phrase of the "Caro Nome." It was a beautiful exhibition of singing in which the principles of bel canto were disclosed to the full satisfaction of the most critical. The advancement of this youthful singer has been extraordinary.

When Madame Gluck awoke Friday morning and read the reports of the opening concert in the Passaic County papers, she saw that she had been hailed as the "Star of the first night." After her rendition of the Verdi number Madame Gluck was nearly overcome by the rousing

ance of the excerpt from Raff's best known symphony afforded more evidence that this community is longing for the best music. Silence was not restored after the orchestra played this number until Mr. Wiske held up his



Copyright by Mishkin Studio, New York.  
MARIE RAPPOLD.

watch to the audience as a reminder that the concert must end at least before midnight. Madame Homer sang "Nobil Signor" better than she did the "Che Faro Senza," from "Orpheus," but alas and alack, think of the encore. Seating herself at the piano, Madame Homer accompanied herself, and to quote our country colleagues (this does not mean Paterson) "rendered" "Old Black Joe." There were audible groans in Section H, where the writer sat, and in other places it looked as if some disturbing protest might ensue. It is very apparent that Madame Homer did not understand her Paterson audience. Even a "silk" manufacturing city may have standards.

Allen Hinckley, another newcomer at these festivals, made so profound an impression that he will surely be engaged for another. His aria from Verdi's "Don Carlos," "She Never Loved Me," was delivered in a virile and convincing style, and the modesty and the sincerity of the basso, as much as his sonorous voice, made a host of friends for him. There were cheers as well as other demonstrations, and, late as it was, Mr. Hinckley was compelled to repeat a part of his aria.

Mendelssohn's inspired setting for the Ninety-fifth Psalm as a finale to the opening concert sent that large assemblage home refreshed and uplifted. Again, the girlish purity of Madame Gluck's voice and the refined and appealing tenor of Dan Beddoe, with Hinckley's deep and resonant tones, together with the work of the chorus and orchestra, formed an ensemble which was above criticism.

#### OPERA AND ELMAN NIGHT, MAY 19.

Brilliant head tones, and marvelous violin playing created the expected enthusiasm at the Fifth Regiment Armory Friday evening, which was advertised as "Opera and Elman Night." A quartet of "stars" from the Metropolitan Opera Company, Mischa Elman, the young Goliath of the violin; two additional concert singers, sixty men from the Metropolitan Opera House orchestra, and the Paterson and Passaic Choral Unions of 450 voices, combined in giving the program, and the artistic results were dazzling. The Metropolitan stars who appeared were Marie Rappold, Louise Homer, Carl Jörn, and Herbert Witherspoon. Frederick Weld, baritone, and Frederick Gunster, tenor, were the other singers. The music offered by Mr. Wiske, with the assistance of this extraordinary aggregation, follows:

Kaiser March	Wagner
Chorus and Orchestra	
Aria, Dich theure Halle (Tannhäuser)	Wagner
Marie Rappold.	
Aria, Celeste Aida (Aida)	Verdi
Carl Jörn.	
Aria, Mon coeur s'ouvre à ta voix (Samson and Delilah)	Saint-Saëns
Louise Homer.	
Serenade, from Don Giovanni	Mozart
Herbert Witherspoon.	
Violin concerto, andante and finale	Mendelssohn
Mischa Elman and Orchestra.	
Chorus, Blue Danube Waltz	Strauss
Chorus and Orchestra.	

Waltz Song, from Romeo et Juliet	Gounod
Marie Rappold.	
Aria, from I Pagliacci	Leoncavallo
Carl Jörn.	
Prayer and finale, First Act, Lohengrin	Wagner
Madame Rappold, Madame Homer, Frederick Gunster, Frederick Weld, Herbert Witherspoon.	
Chorus and Orchestra.	
Serenade, from Faust	Gounod
Herbert Witherspoon.	

Violin solos—	
Serenade	Schubert-Elman
Rigaudon	Monsigny-Franko
Minuet	Beethoven
Schoen Rosemarien (old Viennese air)	Arr. by Kriesler
Mischa Elman.	

Quartet, from Rigoletto	Verdi
Madame Rappold, Madame Homer, Carl Jörn and Herbert Witherspoon.	

Mischa Elman, Marie Rappold and Carl Jörn made their first bows to a Paterson musical festival audience Friday night, and, judging from the welcome they received, they must have departed feeling that new honors had been won for them. The receptions for Elman and Madame Rappold were especially hearty. All the artists were successful, but in the opinions of the majority the young violinist and the beautiful soprano held the first places in the artistic appreciation, and Herbert Witherspoon, after his captivating rendition of Mephistopheles' serenade from "Faust," was a third to kindle enthusiasm of the frantic kind. Witherspoon has had previous engagements at the Paterson festivals, and also at other concerts in Paterson, under Mr. Wiske's direction. Mischa Elman's name served as a magnet to draw serious musicians from many quarters in addition to the general public that supports the festivals. As he gave the closing number of the first half of the program, it was natural that the pent-up curiosity concerning him should break out in a tremendous storm of stamping and clapping when he appeared with his magic violin. But let us proceed in orderly fashion to chronicle the performances according to the program arrangement.

The "Kaiser March," with the choral part, was presented for the first time in Paterson, and, considering that the choral unions had had only one rehearsal with the orchestra, the performance was very creditable. Madame Rap-



Photo by Aimé Dupont, New York.  
ALLEN HINCKLEY.

pold looked so handsome in a white silk gown embroidered with gold and adorned with pearl passementerie that she immediately stirred the people, and later her lovely voice with the thrilling head tones established her as a singer worth coming many miles to hear. "Dich theure Halle" is in the hackneyed class of arias, but when sung in the style which Madame Rappold gave it audiences are sincerely delighted. After four enthusiastic recalls Madame Rappold sang with orchestral accompaniment Frank van der Stucken's exuberant spring song, "O komm mit mir in Der Frühlingsnacht," and another shout of approval shook chairs in the building.

To Carl Jörn was allotted a trying task. He was the only Metropolitan tenor available (at this season of the year) to replace Caruso, who had been engaged for the festival. How would a singer of such decided Teutonic appearance and with such a "German name" sing "Celeste Aida," which the golden voiced Caruso had been advertised to sing when the program books were issued two months ago? When Jörn appeared he was politely received, and the Germans in the auditorium later led the demonstrations. The German tenor has sung better than he did his first number Friday night. He was visibly dazzled by the dimensions of the hall, and being a conscientious artist, he took for granted that he must sing



Photo by Aimé Dupont, New York.  
HERBERT WITHERSPOON.

ovation. Of course, she gave an encore, and for this song, "My Laddie," by Thayer, to Mr. Wiske's sympathetic accompaniment.

For music lovers whose understanding is high, one of the treats of the evening arrived when the orchestra played the introduction to Bach's cantata, "God's Time is the Best." Here the splendid work of the chorus, no less than that contributed by the soloists and orchestra, convinced the supporters of the festival that music is a divine art. The soloists appeared in full sympathy during the hallowed moments of the performance. Dan Beddoe, in his solo, "O, Lord, incline us to consider that our days are numbered"; Mr. Hinckley in his solo, "Set in order thine house," and Madame Homer, in her solo, "Into Thy Hands, My Spirit I Commend," acquitted themselves nobly. Neither Mr. Hinckley nor Madame Homer ever sang with greater sustained beauty and power. Mr. Beddoe is "at home" in this lofty style of music, and on this occasion outdid himself. The choruses were superb, and at the conclusion of the first half of the program it was conceded that Mr. Wiske had advanced musical art many leagues for the city where he makes his home.

After an intermission of fifteen minutes, the trumpet called the scattered forces to their places. The perform-

loudly in order to be heard. Before he appeared for his second aria he had grown accustomed to his surroundings, and then he sang beautifully and was rewarded with a genuine ovation.

Madame Homer was in better form Friday night than on the previous evening. She sang the aria from Saint-Saëns' opera with fervor and with considerably less effort in controlling her breath. The American contralto, always so gracious in responding to an audience's desires, added "Comin' Thru the Rye" as an encore. Mr. Wiske accompanying her at the piano. The "gray heads" like the old Scotch ballad, but nine-tenths of the people in the house did not relish the selection. Songs adapted for parlor entertainments are quite unsuited to a great and cosmopolitan audience, and prominent singers should begin to set the fashion by giving encores in keeping with events of large dimensions, like a music festival.

Herbert Witherspoon's even, mellow voice and his astonishing skill in the manner he sings, afforded the most critical listeners a rare treat by his delivery of the serenade from Mozart's immortal opera. Even those in the house whose opportunities to hear the best music have been limited, were impressed by the refinement and artistic perfection of the American basso's art. Mr. Witherspoon got a rousing ovation, and then for his encore chose an appropriate air, the rollicking drum major song from "The Cadi," by Thomas. Of course, it was sung with orchestra, as it should be. Mr. Wiske's unerring sense of rhythm, in leading the players, to assist the singer, earned a share of the adulation showered upon Mr. Witherspoon, who was again recalled to the footlights.

Next came Mischa Elman, and what joy his appearance gave to that excited multitude. They had waited long for Elman, and here he was at last. He got a joyful welcome, and when the auditorium gradually became quiet there was not a sound save the heavenly music of the andante from the Mendelssohn concerto. The writer never witnessed, on a gala occasion like this, a public more reverential in its attitude toward art. The applause was discriminating and came at the proper time. When Elman ended the andante, joy reigned again, and the gifted young artist was not allowed to begin the final movement until he had bowed to the right and to the left and at the back to the choristers at least a dozen times. He played the last movement at tremendous speed, but there was not a slip as he whirled through the amazing difficulties of the Mendelssohn score. As Elman's performances of the two movements of the concerto closed the first half of the program he reserved his encores until he played again after the intermission.

In response to popular demand Mr. Wiske opened the second half of the program with "The Blue Danube." The choral arrangement, by Hans Lichter, is a "greeting to spring," and besides where will we find music of joyous character to surpass Johann Strauss' entrancing waltz?

Madame Rappold again appeared, and she sang the charming waltz song from Gounod's "Romeo et Juliette," and she sung it in ravishing style, revealing, even more than in the Wagnerian aria, the chaste purity of her lovely voice. The quality of Rappold's soprano, with its suave legato, shows that she is better fitted for Italian and French opera than for Wagner, and Giulio Gatti-Casazza, the discerning impresario of the Metropolitan Opera House, was one of the first to discover this. The audience demanded another encore, and Madame Rappold sang for a second time the Van der Stucken spring song, with orchestral accompaniment.

Carl Jörn's triumph came after he sang the "Ridi Pagliacci" from the Leoncavallo opera, which Dan Beddoe sang the night before as an encore. Although more intense in its demands upon the artist than the "Celeste Aida," Jörn's voice was in better condition, and he seemed more truly "at home" in the music, since he carried no score, a thing that somewhat hampered him while he sang the Verdi aria. Canio is one of Jörn's best roles, and the Paterson audience rose to him after he gave vent to the final wails of the outraged husband. The German tenor was called back to the stage half a dozen times. To the piano accompaniment played by Percy Kahn, Elman's assisting pianist, Jörn sang for his encore the "O Paradiso" aria from "L'Africaine," and he sang it in German.

The scene from "Lohengrin," in which the five artists, the chorus and orchestra united, was exceptionally well given and this proved another feature worthy of "Opera and Elman Night."

Mr. Witherspoon's singing of the serenade from "Faust" earned another furore for the basso, but thinking over the length of the program, no encore was added.

For nearly forty minutes, then, Mischa Elman was the center of attraction. He played a group of numbers accompanied by Mr. Kahn, and his ravishing tone and marvelous bowing alternately moved and soothed the excited music lovers. All of these pieces are familiar to readers of THE MUSICAL COURIER who have heard Elman, and beyond repeating that he played them superbly more adjectives are unnecessary. He was compelled to play two encores, and in choosing them provided the happiest con-

trasts. For the first, he played a waltz by Kreisler, "Liebesfreud," a most winning composition, and then followed with the Bach air on the G string, which again turned thoughts toward paradise.

The quartet from "Rigoletto" brought the operatic darlings to the footlights again, and the singers, orchestra and the conductor, Mr. Wiske, combined, in giving a performance that sent the people to their homes voting the second concert of the festival a pronounced and brilliant success.

#### THE MATINEE CONCERT, MAY 20.

Cantata, King Rene's Daughter.....	Smart
Overture, Chorus of Vintagers. Trio and Chorus.	
Duet and Chorus. Recit. and Arietta. Quartet. Scene and Chorus. Recit. and Air. Recit. Trio. Duet and Chorus. Recit. Finale.	
Manhattan Ladies' Quartet.	
Chorus and Orchestra.	
Gavotte, Florence.....	Thallon
Young People's Orchestra.	
Duet, The Barcarolle, Tales of Hoffmann.....	Offenbach
Irene Cumming and Anna Winkopp.	
Humming Chorus, Madame Butterfly.....	Puccini
Young People's Choral Union.	
Orchestra, Traumeri.....	Schumann
Young People's Orchestra.	
Quartet—	
Pussy in the Well.....	George B. Nevin
Will o' the Wisp.....	Spross
Manhattan Ladies' Quartet.	
Chorus, Vocal scherzo, Snow.....	Parker
Chorus and Orchestra.	

Many mothers and fathers assembled in the Fifth Regiment Armory Saturday afternoon to hear their sons and



ALMA GLUCK.

daughters in the Young People's Choral Union and Young People's Orchestra. The chorus in the main part consists of children, the majority being little girls from the public schools. The body of juveniles has been splendidly trained. Their singing was notably fine in the Smart cantata and in the chorus from "Madama Butterfly." The Manhattan Ladies' Quartet proved an agreeable feature, but the honors went to the children and their leader, Mr. Wiske, and Mrs. Wiske, who is the official pianist of the chorus. The audience, too, enjoyed keenly the orchestral performances, in which the tone of the violins was exceptionally pure. Mrs. Wiske, Constance Small, at the piano; W. L. R. Wurts, at the organ, did considerably toward improving the ensemble in the performance of the cantata. The Manhattan Ladies' Quartet received an ovation after "Will o' the Wisp," and silence was not restored until two encores were given—"Kentucky Babe" and "Comin'

Thro the Rye." Henry Parker's animated vocal scherzo showed again how well drilled the young people are in their musical exhibitions. Paterson has reason to take honest pride in this uplifting work. At the close of the festival, the children scampered down from the stage and 250 childish voices filled the air, as each proud mother came to the scene to claim her little folks and take them home. Other men and women without children taking part at the concert were eager to add their words in praising the zeal and ability of C. Mortimer Wiske and his clever young helpmate in giving Paterson another great music festival.

#### WHY THERE IS A DEFICIT.

That this year's Paterson music festival ended in a deficit will surprise those who read of the financial successes of the festival last May, and the festival of 1909. One name will explain the financial loss this season, and that is "Caruso." Up to three or four weeks before the great tenor sailed back to Europe Patersonians believed that he would fill the engagement closed last winter. The Paterson music festival is one man's enterprise. It is C. Mortimer Wiske's work, but citizens are now coming forward and offering to do more than merely pay for their own tickets. When Mr. Wiske announced last winter that Caruso had been engaged for the music festival of 1911 he acted in good faith. The contract was sealed and signed, but a singer's sensitive vocal chords are amenable to no law. Caruso's indisposition wrecked many hopes and it was most costly for the tenor himself. He sang in this country for the last time Monday evening, February 6, as the hero in the performance of "Germania," at the Metropolitan Opera House. For his Paterson engagement Caruso was to receive the unheard of fee of \$6,000. For this sum he was to sing "Celeste Aida," from Verdi's "Aida"; "Ridi Pagliacci," from Leoncavallo's tragic two act opera; "O Paradiso," from Meyerbeer's "L'Africaine," and the tenor part in the "Rigoletto" quartet. Caruso's contract also called for three other singers of minor rank, a soprano, contralto and baritone or basso, and these were to be paid out of the Caruso fee.

The Fifth Regiment Armory in Paterson seats 5,000. With the price of seats for Caruso night fixed at \$4, \$3 and \$2, Mr. Wiske saw his way clear to pay the \$6,000 to Caruso and something like \$2,000 more for orchestra, rent, light, etc., and still have enough left to take him and Mrs. Wiske on their summer cruise to Maine.

When the Paterson public realized that Caruso would not sing at the festival, seats were canceled by the wholesale. The Italians, so numerous in the cosmopolitan population of the "Silk City," urged "Meester Wiske" to get Tetrizzini or Bonci in Caruso's place. Mr. Wiske would have been only too glad to engage one or both. Indeed, it was Bonci that Mr. Wiske wanted before the Caruso contract was signed. But Bonci was obliged to leave the country in April to sing in Rome by royal command, and Tetrizzini also departed the middle of April in order to be in London for the opening of the opera season at Covent Garden. The Italians in Paterson having pre-empted most of the lower priced seats, notified Mr. Wiske that they would not attend the festival unless Caruso, Bonci or Tetrizzini sang. Only two of the American patrons withdrew their subscriptions. These patrons take the expensive sittings, but there are more than 3,000 seats of lower prices, all excellent, however. Mr. Wiske realized that he must do something heroic. Without weighing the pros and cons, he engaged a wonderful array of artists to fill Caruso's place. These included Mischa Elman, Marie Rappold, Louise Homer, Carl Jörn and Herbert Witherspoon. This revived confidence and stimulated the sale of tickets, but the sale was not sufficient to cover the enormous fees paid the artists, orchestra, etc. As a result, there was a deficit of \$2,000. Had it been any other night than Friday, many more Jews would have turned out to hear Elman. The leading Hebrew synagogue in Paterson is within easy walking distance of the Fifth Regiment Armory. While Elman was playing the two movements from the Mendelssohn concerto, religious services were being held at the Temple on Broadway, Paterson's most prominent residential street. Many of the liberal Jews came to the concert after leaving the synagogue to hear Elman play the solos in the last half of the program.

The attendance last Friday night was a trifle over 3,000. Last year, on Nordica night, there were 4,200 persons in the house. Year before last, when Madame Schumann-Heink appeared for the first time at the Paterson festival, nearly 5,000 heard the great contralto, whose model farm "Fides" is only a few miles from the festival site.

#### SIDE LIGHTS ON THE FESTIVAL.

In the wee sma' hours of last Thursday morning, while the night watchmen or sentries on guard at the Fifth Regiment Armory were yawning their greetings to the rising sun, a circus train in sections, one mile long, rolled slowly into Paterson. The "Silk City" accordingly waxed wild over this array of animals, riders, curiosities, clowns, etc., and as a matter to be expected, this wonderful collection or show, drew just ten times the number of people seen at



the opening festival concert, where works by the immortal Bach and Mendelssohn were sung by eminent singers. It is estimated that 30,000 attended the circus Thursday afternoon and evening. Just 3,000 heard the concert at the Fifth Regiment Armory Thursday night. Is there a mathematician sufficiently clever to compute how many of the 30,000 at the sawdust ring would have attended the concert if the circus had not visited Paterson on Thursday? It is said that one of the prime donne engaged for the festival shed real tears when she heard that the circus was in town.

Several of the "gallant" guardsmen who served as ushers Thursday and Friday nights at the music festival, each received two tickets for two good seats for each concert. Instead of giving these tickets to their mothers, sisters or best girls, some of these manly heroes sold their "billets" on the sidewalk at sums one-quarter less than the box office prices. When called to account for this honorable practice, the heroes replied that the tickets were their own, and that they could dispose of them as "they saw fit." Some excused their conduct in a far ruder fashion, saying it "was nobody's business if they did sell their tickets as low as twenty-five cents," as was done in several instances. The guardsmen were relieved from duty at the Saturday matinee, when men of the Paterson Choral Union served as ushers.

Peter Quackenbush, a prominent merchant of Paterson, a music festival patron, was among the first to call at Orpheus Hall Saturday morning after the Paterson Call reported that there was a deficit, to offer Mr. Wiske financial assistance. Both Mr. and Mrs. Wiske were absent at the time, so Mr. Quackenbush informed the clerk that he would double his subscription, and aid in organizing a music festival association.

Ralph Rosenheim, another music festival patron, is one more citizen who suggested that a subscription be started in Paterson to pay the deficit, in order to save Mr. Wiske from financial losses. It was Mr. and Mrs. Rosenheim who entertained Madame Rappold during her visit to Paterson.

Mischa Elman, his father, and accompanist, were entertained at dinner Friday evening at the home of M. H. Ellenbogen. Alma Gluck was the guest of Mr. and Mrs. Henry C. Knox. (Mrs. Knox was a public singer before her marriage. She was one of the celebrated Meigg sisters.) Madame Homer and her husband, Sidney Homer, were the guests of Mr. and Mrs. John S. Cooke, during the festival days. Mr. and Mrs. Samuel Holzman entertained Carl Jörn.

The widow of Vice-president Garrett A. Hobart, and her son, Garrett, attended the Thursday and Friday night concerts. A statue of the late vice-president, and one of Alexander Hamilton, stand in front of the City Hall on Market street, near Main street.

William Rapp, the husband of Madame Schumann-Heink, and Ferdinand Schumann, one of the famous contralto's sons, attended the evening concerts of the festivals, and another son came down from Singac Saturday for the matinee.

Richard Copley, of the Quinlan International Musical Agency, escorted some of the artists out to Paterson, and was on hand both evenings to render any service required of him.

Aimée Lenalie, manager of the People's Symphony Society, attended the festival Friday night. It was Miss Lenalie's first visit to Paterson.

W. L. R. Wurts, the official organist of the festival, and now music critic of the Paterson Morning Call, is a Yale graduate—the same class as President Taft.

Members of Company C of the Fifth New Jersey Regiment (Captain Richard R. Chiswell) constituted the reception committee for the Thursday and Friday evening concerts.

The number of automobiles around the four sides of the armory on the two nights staggered the simple residents in that section of Paterson. The din from the tooting horns was heard four squares off. It took a long time to get those who rode to the festival safely back into their cars. The pedestrians, on the other hand, were obliged to keep a sharp watch as they crossed streets in the vicinity. Some of the more timid waited until the last auto was rolled away. Many of these vehicles were of the expensive makes. This indicates that New Jersey, the Garden State, has its quota of the national wealth. The people who occupied the high price seats at the festival were as well dressed and far better bred than the majority who sit in the orchestra chairs of the Metropolitan Opera House on subscription nights.

A man who might pass for an unhappy drummer looked more cheerful when he saw a train from the south approaching the Erie station in Paterson late Saturday afternoon. Turning to one of the railroad employees, he inquired if the train was for New York.

"Yes," answered the railroad man; "it goes to New York by the way of Newark."

"Oh, that doesn't matter," said the traveling salesman. "I want to get to New York, and I don't care if you tow me there on an aeroplane or shoot me there through a mail

chute," and the T. S. jumped aboard one of the dingy, dusty Erie cars, with other mortals bound for the same place.

EMMA L. TRAPPER.

#### PATRONS OF THE FESTIVAL.

Paterson—J. W. Cleveland, Judge Joseph W. Congdon, Alfred R. Turner, Ralph Rosenheim, Frank T. Forbes, William Pennington, W. O. Fayerweather, Hon. Wood McKee, John R. Morris, Albert F. Leonhard, A. H. Smith, George H. Burke, Mrs. Walter B. Johnson, Hon. Thomas Flynn, C. L. Auger, Alfred Crew, Bernard Katz, George B. Dunning, C. B. Stranahan, Dr. T. Star Dunning, Edward T. Bell, John Hollbach, Garrett A. Hobart, Jennie Hobart, James W. Cooke, Dr. John C. McCoy, Mrs. H. C. Knox, William H. Kearns, Henry Marelli, Mrs. Rayton E. Horton, Edwin Pierce, Philip N. Thorpe, George A. Townley, Fred W. Tasney, Mrs. Watts Cooke, Thomas E. Smith, Col. Charles Agnew, John W. Ferguson, Dr. Frederick C. McLane, Frederick S. Cowperthwait, B. C. Pond, Mrs. Frank Frost, Mrs. Andrew J. Rogers, Dr. W. H. Pruden, Dr. Gustave A. Giger, Mrs. Thomas Gould, Dr. John B. Keller, Mrs. Orestes M. Brands, Joseph McCrystal, George A. Barnes, Peter F. Barbour, Dr. Walter L. Dunning, Joseph Whitehead, Mrs. J. R. Wilson, Edw. H. Smith, Eugene Schaefer, Mrs. John Hopper, Mrs. Stephen A. Wall, Jacob Weidmann, A. S. Allen, Dr. J. William Atkinson, Anna Hall, Frank E. Billsborrow, Herman E. Frommelt, Samuel S. Holzman, Mrs. E. Payson Cook, W. H. Fletcher, William D. Plumb, William H. Dufford, Frank Frost, F. B. Hoagland, Eugene Stevenson, Peter Quackenbush, Robert J. Nelden, Isaac A. Hall, Mrs. C. A. Koster, Dr. Frank E. Agnew, John Grossgebauer, John B. Mason, Louis Kir-



FREDERICK WELD.

singer, Edw. W. Russell, M. C. Tamboer, James A. Tasney, Miss A. D. Vreeland, W. H. Dunning, Isaac Van Houten, H. H. Schoonmaker, Fred T. Vandervoort, Grant Sipp, Hon. Andrew F. McBride, Francis C. Van Dyk, John J. Fitzgerald, S. Rebecca Barbour, A. W. Barnes, Mrs. M. C. Van Ness, Mrs. Edo I. Merselis, E. Harvey Lambert, Mrs. C. C. Bothwell, Charles R. Smith, Charles Simon, D. H. Murray, S. S. Evans, Dr. W. W. MacAllister, Mrs. M. Mennel, John Bluntschli, M. H. Ellenbogen, A. A. Wilcox, George B. Baker, Michael Dunn, Mrs. Hugo Welle, Mrs. F. Chamberlin, Mrs. Edgar Moore Corbett, John G. Edwards, Mary E. Storms, Fred Williams, Capt. John S. Cooke, Dr. J. A. Kenna, William H. Whitehead, E. J. MacDonald, E. W. Braecklein, Charles D. Cooke, Charles Siegrist, Chatholina Lambert, Dr. Florence A. Bullen, A. Friend, W. I. Ackerman, C. F. Vandervoort.

Passaic—Arthur S. Corbin, W. V. E. Tunnison, Mrs. G. Theodore Leonard, Richard J. Scoles, Charles E. White, V. L. Mason, Alex. F. Wemple, Mrs. Cornelius C. White, E. H. Rosenheim, R. Irving Outwater, B. G. Volger, Mrs. B. G. Volger, Charles L. Dennison, Mrs. W. I. Barry, Mrs. F. W. Soule, Herman Weimar, D. W. Frazier, Vernon R. Grear, Theodore Cayan, Dow H. Drukker, J. W. Royer, Warren S. Stutts, Mrs. Richard Morrell, George L. Leonhard, F. M. Swan, John McKenzie, A. J. Strange, Jacques Wolf, P. E. Mann, W. Ward Kievit, T. M. Gardner, Pierre Wollersheim, William T. Noonan.

Ridgewood—Judge Cornelius Doremus, Henry E. Estes, Mrs. R. Kleijnung, Willet C. Ely, John Hawes, Mrs. Gregory Pease, Franz Schwartz.

Clifton—Robert Simpson, Mrs. Geo. V. DeMott. Hackensack—Hon. Charles W. Bell, Geo. Palmer.

Little Falls—C. H. Booth, James Madden. Suffern, N. Y.—Arthur F. Olsen, Percival Van Orden. Maywood—H. Paul Mehlin, Geo. A. Jaeger. Rutherford—Albert A. Clark. Midland Park—F. G. Pittet. Hillburn, N. Y.—R. J. Davidson. East Orange—W. H. Brodie. Pompton Lakes—Wm. Schuyler Colfax, M. D.

#### PATERSON AND PASSAIC CHORAL UNIONS.

Sopranos: Viola R. Abele, May Archibald, Florence Antonio, Adell Ackerman, Josephin Adis, Marion Alton, Frieda Berndt, Mabel Brameld, Mary Brameld, Elsie Blake, Angelus Blondeel, Anna Bradley, Lucy Borduin, Louise Berndt, Florence Brown, Lillian Brown, Mrs. H. Braen, Hannah Bergstrom, Bessie Birdsall, Florence Babbitt, Matilda Baron, Miss C. L. Bachmann, Louise Ben-nitt, Miss S. M. Claypoole, Agnes Campbell, Loretta Connors, Teresa M. Cooke, Mrs. H. B. Crane, Ruth Corey, Dolly Delaney, Jennie DeVries, Mamie Davidson, Lizzie Davidson, Fanny Davis, Mrs. G. H. Dalrymple, Maude Drew, Eliza Dalton, Ethel DeBaun, Bertha Dyson, Ada DeBaun, Eva Dean, Edith Doolittle, Mrs. R. J. Elsworth, Minnie Eaton, Miss J. A. Elvin, Mrs. A. H. Fryer, Minnie Fichtner, Emma Fichtner, May Fairhurst, Mary Fallows, Katherine Florman, Bessie Fairclough, Mrs. S. Fetta, Margaret Flood, Lulu Fox, Amelia Flax, Carrie Foster, Bertha Genthon, Mary Grant, Helena Gardenier, Margaret Gardenier, Alice Goetz, Anna Glass, Annette Gardenier, Emma Giesen, Jennie A. Greene, Mrs. Eugene Glaeser, Mrs. Frederick Haenichen, Mrs. William Holt, Grace Hathaway, Nellie Heusted, Margaret Hyland, Frances Holmes, Lillian Harding, Mrs. C. K. Hamilton, Dora Hubbard, Mrs. J. Hemingway, Ruth Hawley, Mrs. W. S. Hurd, Caroline Hall, Mrs. William C. Jeffery, Eva Johnson, Mrs. H. O. Jones, Alice James, Mrs. L. C. Kittridge, Mrs. Harry Kuenemann, Martha Kistler, Mrs. Frank G. Koar, Mary Kirschner, Anna Kerr, Sarah Kilpack, Lilyan Kuenemann, Mrs. T. Koppelaar, Frieda Kampschulte, Miss J. M. Koster, Miss M. Lumsden, Mrs. J. A. Lackey, Eva Lang, Miss M. Lappan, Elizabeth Lynch, Jessie Longbottom, Alice Lewis, Hattie Lewis, Sarah Mayers, Agnes Martin, Margaret Martin, Mrs. M. Mackenzie, Mrs. T. J. McCreery, Mrs. Edw. T. Manson, Elizabeth Miller, Mary McGuirk, Mary McIntyre, May Mansmann, Viola Miller, May McKenna, Margaret McKernan, Jennie McCann, Helen Murphy, Mary Maguire, Ada Marsh, Miss J. Matthews, Hazel Miller, Maud Mann, Esther Meier, Marion Madden, Mrs. Grant Merrill, Jennie McKee, Jennie McCann, Catherine Manson, Ruth Marsdon, Mattie Morris, Cath. C. Neighmond, Elizabeth Nochinson, Mrs. M. Newsome, Helen Noblitt, Mrs. D. S. Nathan, Ruth Oothout, Charlotte Petrie, Ruth Patterson, Mrs. R. Parmley, Bertha Pfeiffer, Jeannette Post, Louise Philburn, Ruth Putnam, Mrs. A. H. Pinkerton, Bessie Prentiss, Mrs. C. P. Pintler, Louise Prior, Lillian Price, Minnie Ryerson, Harriet Ryerson, Rose Richards, Clara Reynolds, Devera Russell, Margaret Robertson, Marie Rachelt, Edith Ransom, Anna Robinson, Martha Roberts, Mrs. L. Scheele, Miss A. Strathearn, Helen Smith, Bessie Shaw, May Sutton, May Simmons, Emma Sinn, Dora Schmalfeldt, May Sommers, Clara Sommers, Mrs. D. W. Sickels, Miss B. Sickels, Bessie Stern, Minnie Steele, Elizabeth Sprick, Mabel Smith, Augusta Schmidt, Alice Smith, Clara Tillwine, Elizabeth Thompson, Adelaide Thurston, Miriam Tompkins, Catherine Taylor, Mrs. F. C. Thompson, Miss T. Veneman, Mrs. James Valentine, Anna Veneman, Bertha Van Kuren, Mayme Vander Hoven, Myra Van Gieson, Grace Van Dine, Ray Walraven, Mary Walsh, Mary Wrigley, Miss F. A. Williams, Anna Wrigley, Lillian Winterberg, Eva Weeder, Josephine Winans, Lillian West, Elizabeth Winnell, Mrs. F. Weeder, Miss G. Winthrop, Minnie Weissert, Floranella Waugh, Lucy Wall, Gussie Zinser.

Altos: Anna Ackerman, Jane Adam, Elizabeth Ashley, Elsie Alber, Grace Alton, Mrs. F. G. Blichfeldt, Margaret Brady, Winifred M. Boyd, Miss L. V. Bachmann, Lina Bryson, Bertha Binks, Mrs. W. H. Brameld, Margaret M. Brown, Mrs. W. D. Beaddock, Sadye Backus, Mrs. D. R. Brown, Miss M. Cluney, Imogene Cooper, Ruth Crane, Mrs. Charles Dalling, Olive Dickey, Agnes Davidson, Anna Davis, Cora Ellerbrook, Marion Ford, Ida Ford, Angelus Field, Mrs. A. A. Frawley, Maizie Fox, Mrs. C. E. French, Ethelyn M. Fieldhouse, Irma Z. Freeman, Mrs. A. P. Flood, Alice Garrison, Olive Garrison, Ethel Grant, Margaret Harvey, Mrs. William Hammond, Alice Hammond, Esther Howarth, Mrs. C. B. Holden, Mary Hunter, Constance Hall, Marie Jacobus, Mrs. James T. Jordan, Edna M. Jolley, Agnese F. Jolley, Emie Knowles, Alice Kirchner, Evelyn Lester, Caroline Lawsha, Nellie Little, Margaret Lake, Mrs. J. A. Longbottom, Amelia Maier, Dora McLaughlin, Sarah Mayers, Anna D. Manker, Miss M. E. McNiell, Rosella Mitchell, Mrs. S. B. McBride, Belle Miller, Lillian McCord, Mrs. E. T. Mayers, Alice Northrup, Elsie Ossenbrunner, Eva Pewtner, Grace Prentiss, Caroline Pipp, Margaret Priestley, Marion Pond, Julia S. Roberts, Frances Rowan, Anna Rogers, Mrs. George Small, Constance Small, Hattie E. Schilde, Belle Shannon,

Eva Streben, Mrs. Ida Stewart, Olga Snyder, Clara Sinn, Edith E. Slingerland, Dora Summers, Mrs. Gould Taylor, Margaret Thompson, Henrietta Thompson, Elizabeth Thomas, Elizabeth Vande Wende, Mrs. L. C. Vernice, Mrs. M. Van der Vliet, Violet Watt, Mrs. R. Wanamaker, Mrs. J. W. Weir, Agnes Weston, Margaret White, Sadie Wright, Edyth Walbridge, Mrs. James Young, Hattie York.

Tenors: Clinton Ackerman, Wm. H. Brameld, Arthur Bailey, I. Bregman, Wm. Henry Brownlee, J. D. Birchenough, Albert Buch, Frank Billings, Edward Baker, G. E. Cantaluppi, Walter Caffrey, Walter Christie, Roger Clayton, John Dykstra, Richard Eaton, Lucien Eliezer, John M. Florence, Frank Fisher, F. G. Fiske, John E. Garner, O. H. J. Gerlach, Wm. F. Gordon, C. B. Grant, William Hardy, Andrew Harvey, F. J. Hibbard, William Hammond, Donald Hill, James T. Jordan, H. O. Jones, Charles Kittner, M. Maubin, Frederick McGilvery, W. J. Murray, F. S. Mills, William H. Perry, Robert A. Ried, Kenneth Russell, William Regenass, Philip Rodgers, J. E. Ryerson, H. L. Riker, C. M. Stanley, E. A. Stanley, A. J. Strange, R. O. Swope, A. J. Smith, George H. Thomson, John W. Tatton, Otto Tagliabue, William A. Thompson, Wilber Tours, Cornelius Van Kirk, Leonard Verduin, James H. Valentine, Horace Van Kult, John M. Wilson, John H. Williams.

Basses: Otto Abele, Edo Anderson, R. H. Anderson, Wm. Andrews, Wm. H. Baker, Wm. Babbitt, Frank Bozzelli, William Eliot Brown, Frederick L. Beddows, J. S. Binks, George Broomhall, Frank Black, J. Cooke, John Cooke, Eugene Coriell, Elmer Crane, Ernest E. Dickson, Rev. Geo. M. Dorward, D. R. Dusenberry, A. J. Dussault, Harry E. Davies, C. B. Duke, Cornelius Emus, Walter Elmer, Samuel Firm, C. E. French, C. H. Garrison, Wm. B. Gould, Howard Grant, C. B. Holden, Richard Halliwell, Claude Huizing, A. E. Hamilton, Caesar Haeferli, C. L. Hauxhurst, Samuel Hartman, Ralph Hill, Wm. M. Kreamer, Richard Kronauer, Henry A. Koert, Albert Kirkham, George Klaeger, J. D. Kirchner, J. A. Lackey, Edwin B. Lane, Joseph Liptrot, Benjamin Leah, Cornelius Little, William McCurry, William Mason, Peter Overbeck, Dr. C. B. Russell, H. F. Roberts, William Shaw, Albert Stoeffer, George Small, William Small, Charles Stanley, A. J. Smith, Thomas H. Smith, N. M. Snyder, John Verduin, James Van Emburgh, Richard Van Der Weit, Elworth Van Kirk, C. J. White, W. L. R. Wurts, Walter H. Wiegand, Abraham H. Wright, D. F. Wilson.

#### CHILDREN'S CHORAL UNION.

Agnes Ashworth, May Atkinson, Eunice Ashworth, Edith Almond, Carl Alberg, John S. Avery, Minnie Bulman, Alfred Brameld, Walter Brameld, Myra Bush, Hattie H. Blum, Florence Blockberger, William Blair, Anna Backes, Elsie Berchtold, Olga Baumstark, Madeline Brown, Jessie Brammell, Majorie Brammell, Edith Blunden, Edward Baker, Raymond Burt, Wilmer Blake, Gertrude Bogan, Samuel Black, Grace Blauvelt, Agnes Bateman, Randall Blauvelt, Clara Bell, Clara Boer, Mary Ballon, Hazel Burke, Helen Cooper, Ruth Claypoole, Margaret Cholerton, Ruth Cornish, Harriett Coons, Otto Canova, John Cozine, Mary Crane, Margaret Chandler, Harry Clayton, Muriel Camp, James Cannon, Adelaide Deitz, Julia Donegan, Frederick Duke, Rankin Dolson, Elizabeth Drew, Eleanor Demarest, Russell Dougherty, Eleanor Daley, Marie Deitz, Marion Dunkle, Mary Dickerson, Clara Elsaesser, Ralph Fischer, Alberta Foyle, Margaret Freestone, Helen Frey, Edna Fischer, Ida Forbes, Esther Fischer, May Faeth, Sadie Gleeck, Hope Gordon, William Garrison, Edna Goble, Anna Goodshire, Virginus Grasse, Georgine Grimshaw, John Gordon, Matilda Grover, Dorothy Garrabrant, Emil Geiger, May Graves, Ethel Garlick, Eugene Huber, Mary Haatwig, Frances Hart, Meredith Haggerty, Katherine Haggart, Elsie Halliwell, Emma Haring, Margaret Hunter, Alice Howard, Agnes Howarth, Sadie Hall, Adelaide Hodgekinson, Bessie Hauxhurst, Eleanor Hardy, Florence Hart, Edson Hutchinson, Edwin Hunt, Edna Hart, Isadore Harrison, Floyd Hughes, Anna F. Hill, Mabel Haines, Jennie Jansen, Thomas Edmund Joinson, Florence Jehlen, Margaret Jackson, Lillie Johnson, Elmer Johnson, Hazel Jones, Sarah Jameison, Gerald Jackson, Thelma Kealey, Anna Knipper, Bertha Koch, Anna Klobner, Gladys Kunz, Lillian Knott, Peter Krieger, Joseph Komoroski, Peter Laauwe, Sarah Likefield, Ruth Leonard, Mildred Lewis, Hazel Lozier, Marion Leggath, Frances Langden, Alice Lowe, Tillie Leonhardt, Dorothy Lake, Louise Littleton, Frieda Maser, Louisa Meier, Adolph Meier, Ethel Meyer, Evelyn Menton, Margaret Menton, Harry Mackenzie, Ruth Mortimore, Helen Mandeville, Edith Malone, Florence MacMillen, Edward Morgan, Evelyn Matthews, Harriet Morrow, Cornelia Moyer, Isabel Merrick, Edna McLane, Edna Norman, Mabel Newton, Ella May Newman, Hannah Nathason, Abbie Nolan, Laura O'Mara, Mary Obrien, Grace Osborne, Isabel Palmer, Ruth Peters, Margaret Pye, Elmer Pittenger, Mildred Pounds, Bessie Petrie, Jeanette Petrie, Christal

Page, Catherine Palmer, George Rosewall, Venita Reynolds, Emma Reynolds, Mabel Ross, Mildred Rutherford, Gertrude Rhinehart, Nille Rushton, Dorothy Rossler, Gertrude Rosegrant, August Ritter, Mildred Richardson, Helen Regan, Helen Speer, Thomas Stokes, Anny Sindle, Lena Sweetman, Alice Smallwood, Agnes Schweizer, Marion See, Dorothy See, Myrtle Smith, William Stoner, Bessie Steeples, George Scheele, Helen Simmons, Grace Starr, Ruth Shuman, Annabelle Smith, Florence Small, Helen Small, Ruth Stephens, Katherine Stevens, Beatrice Sloat, Marion Stone, Clayton Smith, Marion Suttie, Ralph Shaw, Agnes Sweetman, Anna Sprich, Hattie Sweetman, Aleca Turner, Anna Tuber, Bertha Turner, John Thompson, Helen Tompkins, Myrtle Van Kiper, Marie Van da Linda, Marion Van Ness, Roy Van Emburg, Laura Weidman, Anna Weidman, Sarah Weir, Agnes Weir, Marie Whowell, Ruth Warner, Frank Wood, Julia Winters, Dorothy Warr, Lucy Walker, Doris Weiderholz, Charlotte White, Elsie White, Amelia White, Helen White, Bessie Ward, Eleanor Walsh, Elizabeth Winton, Josephine Zabriskie.

#### YOUNG PEOPLE'S ORCHESTRA.

Adeline Andrews, Harry M. Ash, Lawrence Allen, A. Avery, S. Avery, Pauline Berman, Harry K. Billinger, Eleanor Bazzdorf, Edith Benz, Beatrice Curzon, David Cohen, Harry Diamond, Frederick Ducksbury, Arthur H. Dix, George Eaton, Benjamin Freeman, William Foxall, John Girard, John L. Grinch, William H. Haight, Carl Hakemeyer, Joseph Herhelmerich, Maizy Jackson, Richard Lehman, Minnie Leeton, Robert Laird, Charles Logue, Clara C. Meyers, Wallace Marion, James Marion, Herbert Miebach, Andrew Mason, Virginia Menow, Austin O'Grady, Mabel Patterson, William Pearson, William Pohl, Thomas Reilly, Ada Ropley, William Reid, Joseph Reichert, George Rosenstone, Edward Schnayerson, Henry Schmidt, Gustav Sonnen, Christopher Saal, Abe Stern, Matilda Stalter, A. D. Schaefer, Margaret Tibbs, Isadore Wolf, Amelia White, Arthur Wachter, Ralph Woodward, Leslie Woolley, W. L. R. Wurts.

#### Hein and Fraemcke Institutions Concerts.

The New York German Conservatory of Music, 306 Madison avenue, and the New York College of Music, 128-130 East Fifty-eighth street, both keep the hall situated in the latter institution in constant use. May 4 Carl Figue held forth in a lecture recital, the composers being Carl Reinecke, Carl Goldmark and Camille Saint-Saens; an informing talk and piano works by these composers filled the interesting hour. May 16 German Conservatory pupils, united in a miscellaneous program of piano, vocal, violin and ensemble numbers, doing notably good work. Frieda M. Weber and Lulu Muller were the most advanced of the pianists playing the Schubert-Liszt "Soiree de Vienne" and Beethoven's concerto, C minor, with much gusto. The other pupils who took part were Annelea Hopf, Rose Bartsch, Ida Kegeler, Hyman Himoff, H. Castka, William A. Parson, Agnes Noll, Rudolphine von Sukow and F. Spek.

May 19 there was a students' recital by College of Music pupils which served to show their superior instruction under the supervision of Carl Hein and August Fraemcke, artistic directors and business managers. Annie Amato played Liszt's Sixth Rhapsodie, Florence Danielson played Chopin's waltz in D flat, both doing well. Adele Durrant sang with beauty of voice, and others taking part were Benjamin Herschkowitz Alma John, William Fuhrmeister, Hortense Damm, Florence Vogel, Carlton Fry, Hyman Lubin and Viola Brothers. Friday evening, May 26, compositions by Marta Nieh and William Ebann will be performed.

#### Elliott Schenck's Orchestra Continues.

Using as a nucleus his New Theater Orchestra, Elliott Schenck is bringing together a band of fifty of the best musicians obtainable. This organization, to be known as the Elliott Schenck Orchestra, will be heard frequently in the near future. Sunday evening it will appear at the annual newsboys' benefit. Tuesday of the same week the orchestra will supply the musical program for the opening of the New York Public Library, at which President Taft and many prominent people will take part. The week following the orchestra will take part at a special performance at the New Theater. Besides these, rumors are rife about a long engagement of much importance.

#### Pianists to Study with Hutcheson at Chautauqua.

A number of concert pianists will spend the summer at Chautauqua Assembly, N. Y., and there study with Ernest Hutcheson, recently appointed head of the piano department of the School of Music.

Madame Nordica has sailed for Europe, wearing a hat that she trimmed herself. Her husband, who is a banker, says that he is proud of the achievement, and adds that the family is economizing these days. Still, Nordica any time could get a mighty good hat for a song.—Boston Globe.

#### Fay Cord Going West for Summer.



Dubuque, Ia. Next season this young singer will accept only engagements for private musicales and at homes, and she is to give one recital at the Hotel Plaza.

#### Baldwin Organ Recitals Close May 28.

Samuel A. Baldwin gives an organ recital at City College today, Wednesday, 4 o'clock, playing this program:

Prologue	.....Webbe
Prelude to La Damselle Elue	.....Debussy
Fantaisie and fugue in G minor	.....Bach
Nocturne	.....Fryszner
Sonata in F minor	.....Piatti
Spring Song	.....Hollins
Spring Song (From the South)	.....Lemare
Spring Song	.....Mendelssohn
Theme and finale in A flat	.....Thiele

For the recital of Sunday, May 28, 4 o'clock (concluding the series, to be resumed September 27), he has chosen the following program:

Grand Choeur Dialogue	.....Gigout
Reverie	.....Macfarlane
Fugue in E flat (St. Ann's)	.....Bach
Souvenir	.....Lemare
Pilgrims' Chorus	.....Wagner
Song to the Evening Star	.....Wagner
Grand Piece Symphonique	.....Franck

Sunday afternoon, June 18, at 4 o'clock, there will be a special recital, the occasion being the graduation, baccalaureate sermon by President Finley, etc. No tickets required.

#### Von Ende Violin School Recitals.

Adrienne Remenyi von Ende is the vocal teacher of Boriska de Ujfalussy, who sang at the Engineers' Club musicale, Brooklyn, and again at the last school musicale. Her many friends found pleasure in her soprano voice, which is high and flexible. Camille Firestone, violinist, played the Wieniawski concerto and Veracini's Bach-like sonata with notably sweet tone and nice expression. Harold Micklin is quite a wonder child. He played De Beriot's concerto with good tone and clean technic. Arnold Newton (a Parsons pupil) contributed the Wagner-Liszt "Flying Dutchman" ballade, and the violin choir played the overture to "Egmont" with fine breadth and virility, under Mr. Von Ende's direction. In all these Edith Evans was at the piano, enhancing the accompaniments by her accuracy and helpfulness. She is good to look upon, which counts.

The annual closing concert is set for tonight, Wednesday, May 24, at Carnegie Chamber Music Hall. The last recital occurs at the school, June 1, 4 p. m.

#### Bernice de Pasquali in Rochester.

Bernice de Pasquali, the popular soprano, is in Rochester, N. Y., to sing at the music festival in that city. Next week Madame de Pasquali will make her first appearance with the New York Symphony Orchestra, in Cedar Rapids, Ia. The prima donna is to close her season at the National Saengerfest, in Milwaukee, the end of June. When she returns East, Madame de Pasquali will stop over in Buffalo to give a recital for the New York Music Teachers' Association, which will be in convention at that time.

#### Gina Viafora-Ciaparelli to Make Concert Tour.

Gina Viafora-Ciaparelli, soprano, formerly of the Metropolitan Opera Company, will make her first concert tour of this country next season under the management of Marc Lagen.





New York, May 27, 1911.

A pupils' recital conducted in such a manner that the pupils appear entirely at ease and ready to do their best work is a delight to interested friends and listeners. Genevieve Bisbee certainly possesses that happy faculty to such degree that those who attended her last recital (given mostly by junior pupils in her attractive studios May 16), must needs have listened with intense interest throughout a very pleasing program. The work of the afternoon displayed the possibilities of young pianists under proper tutelage. A clean and musical touch, marked rhythm, accuracy and expression characterize in general the work of each pupil. Little Audrey Wack played "See-Saw" without a mistake, transposed the same into several keys requested by the audience; other transposing was done by Julia Quaintance, Vera Bloom, Angeline Garrison and Genia Morris. Margaret Solley played "On the Meadow," a Chopin prelude, and the solo piano in a sonatina by Clementi, with neatness and accuracy. For winning the largest number of stars for carefully prepared work Miss Bisbee presented her with a gift. A trio for two pianos was well executed by Margaret Solley, Audrey Wack, and Genia Morris (first piano), Vera Bloom, Julia Quaintance, and John Wack at the second piano. Two numbers with violin obligato by Miss Cogan were well played by Elizabeth Locke and Marietta Chapin. Two groups of MacDowell's pieces, a salon etude for left hand alone, by Helen I. Phillips, and pieces by Handel and Heller, by Agnes Keller were equally well played. Rose Diamond and Charles Naegele, both exceedingly talented pianists, were the stars of the afternoon. Rose played a Chopin etude, Mendelssohn's "Spinning Song," Godard's "En Route," and the first movement of Beethoven's concerto in E flat "Emperor," with wonderfully facile touch and expression. Charles played a Bach prelude and fugue, Weber's "Perpetuum," and the first movement of Rubinstein's concerto in D minor, displaying splendid technic and much musical feeling. Miriam Patterson, pupil of Edward G. Powell, an attractive young woman with a sweet, rich soprano voice was the vocalist of the afternoon. She sang "The Swan," MacDowell; "Sprays of Roses," Fielitz, and "A Bowl of Roses," Clarke, with "To My First Love," for encore, in an exceedingly pleasing manner.

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Brounoff's first volume of "Jewish Folk Song," just published by Charles K. Harris, received a royal welcome by the large audience gathered at Cooper Union, May 20. The compiler has collected these from various lower East side sources, writing down at first hand, as sung and crooned to him by aged Hebrews, who retain them among memories of unhappy days gone by. Mr. Brounoff talked of them, their meaning, etc. first in Yiddish, subsequently in English (though he might have done this just as fluently in German, French, Italian and Russian), then sang, subdividing into the following: Lullabies, play songs, love songs, family songs, wedding songs, religious songs, national and miscellaneous song. The sympathetic bond between singer and audience was apparent from the outset, so these songs, of quaint, original make up, held attention. A playable piano accompaniment makes them practical, and the various moods are expressed in direct style. The songs have original Hebrew text and English translation. An immense wreath and seven bouquets were handed Mr. Brounoff, and ere the evening was over the bouquets were presented by him to the soloists, who were Florence Rosenfield, Bertha Russino, George Reiff, Maurice Nitke, and Vladimir Dubinsky. The two ladies have pretty voices. Mr. Reiff is a tenor who sings with intelligence and expression; he sang the role of "Faust" at 'ie Jamaica Dutch Church, May 18 (concert performance), winning laurels then also. Nitke plays with fervor and beauty of tone, and Dubinsky's excellent cello playing has often been noticed in these columns. Finally, the Poale Zion Singing Society assisted in the folksongs.

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Zilpha Barnes Wood announces her intention of giving a summer course of vocal instruction, Carnegie Hall, spending three days weekly at her studio. Professional rates will prevail. She will also have special repertoire classes in

grand opera three times weekly. Capable pupils will be placed in positions.

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A musicale of Fletcher method pupils was given May 16 at the residence-studio of Elizabeth K. Patterson, 257 West 104th street, by Lalage A. Fletcher. Although not a flawless performance, the children played with spontaneity and musical understanding, promising much for their musical future. One little pupil played three of her own compositions, interesting the audience greatly.

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Morton Adkins, baritone, whose first season brought him marked favor, recently filled a special engagement in Brooklyn with an English opera company. He was especially commended for his singing of the role of Sharpless in "Madame Butterfly." He will be heard in both grand opera and concert next season.

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Antoinette Ward has been engaged for a lecture recital by the Brooklyn Institute next season, subject and date to be announced. Helen and Constance Hulsmann played at the Adelphi last week to a very appreciative audience, and later the two Hulsmann children, with Max Kotlarsky (a Ward pupil at the Von Ende school), gave a recital at Pratt Art Club, Brooklyn. Such pieces as Rubinstein's "Waltz Caprice" and Scarlatti's sonata in A major were played by Helen Hulsmann, while Max Kotlarsky played Liszt's "Soiree de Vienne," the Tenth Rhapsodie, and other pieces of standard quality. Other recitals in Greater New York are pending, for these young pianists play with such unusual technic and emotional expression that they are in demand.

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Vladimir Dubinsky is the conductor of the Musical Festival Society Orchestra, just organized; they already have an eleven weeks' engagement for the summer at Pittsburgh, Schenley Lawn concerts, E. M. S. Fite, manager. Solo artists of high rank will assist, and there will be six evening concerts a week.

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Mrs. John W. Nichols was pianist at a musicale given in Charles Lee Tracey's studio, Carnegie Hall, Thursday evening, May 11. One of her numbers was the Tchaikowsky B flat minor concerto, in which she displayed excellent technic, musicianship and artistic ability. She was heard by the president of the Ladies' Seminary in Rye, N. Y., who engaged her for a recital next season. Other artists participating in this concert were Eloise Egleston, Carl Morris and Budkar Leete.

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C. Warde Traver gave one of his delightful studio receptions, with a musicale and exhibition of his recent pictures, at the Central Park Studios, 15 West Sixty-seventh street, last Sunday afternoon, May 21. The soloists were Mary Nevins Smith, Lucelle Jocelyn, Mrs. Electus Ward, Victor La Man (violinist), and the Apollo String Quartet.

#### Mischa Elman Completes American Tour.

Last Friday night Mischa Elman made his final appearance for this season in America at the Paterson, N. J.,



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MISCHA ELMAN.

Music Festival, an account of which will be found in another column of this paper.

In all, Elman has appeared this year in over 100 concerts, seventy-five of which were given in this country

during the last four months. His tour has taken him from coast to coast, and he has given recitals in every city of importance and has played with all the large symphony orchestras, including twelve performances with the Boston Symphony Orchestra. For a young man of twenty his success has been remarkable and he not only stands today at the top of the rank of violinists, but has put some of the most remarkable achievements to his credit.

In the first place, to a MUSICAL COURIER representative, he said that he had studied under an instructor for only one year and four months; that was when he was a mere lad, at the St. Petersburg Conservatory. He made his debut in Berlin at the age of twelve, playing the Tchaikowsky concerto, and since that time his rise has been meteoric, and in eight years he has succeeded in making the name of Mischa Elman as well known as that of any other artist.

When Mr. Elman told the writer that he had 300 compositions memorized and available for concert performance at a moment's notice and that it required but one or two readings to master the ordinary piece, it seemed incomprehensible. He says that he devotes little time to practice, as he finds it unnecessary, all the required work previous to a concert being running through the numbers selected with piano or orchestra.

In spite of his youth and his talent Mr. Elman is a thinker. In conversation he impresses one with the fact that he thoroughly understands his art, and his ideas and views on various musical subjects are comprehensive, lucid and practical. He said that he felt a great relief at the completion of his third American tour, not only because he could enjoy a vacation, but because he realized that the American people had received him kindly, and had accorded him a splendid welcome, concerning which he had some apprehension. Furthermore, Mr. Elman is a composer and a pianist, and just by way of illustration Percy Kahn, his regular accompanist, who has a good tenor voice, sang a song which Mr. Elman had composed, "Wenn ich in dein Augen seh'," for which the composer played the piano accompaniment. This same combination performed a similar feat at a banquet given in Mr. Elman's honor by the Bohemian Club at Lichow's last Saturday week which created no little surprise.

Not the least noteworthy achievement of Mischa Elman in America is his work with the Victor Talking Machine Company. Of the sixteen records on sale, 56,000 last year were sold, 12,470 being of the Dvorak "Humoresque," which is the largest single record sale on the Victor catalog, except the celebrated duet from "Trovatore" by Caruso and Homer; 8,903 records of the Schubert "Serenade" were sold, and 7,000 of the Beethoven "Minuet." "This is an excellent way to secure an income," said Mr. Elman, "because it amounts up so rapidly. With my concerts, recitals and record receipts I have made clear this year over \$100,000."

Mr. Kahn showed the writer a handsome gold Tiffany watch which had just been presented to him by Mr. Elman as a memento of the American tour. Mr. Kahn is an Englishman who was engaged for Elman's London concerts and proved so satisfactory in every way that he was induced to become his permanent accompanist. They sail today (Wednesday) on the Mauretania, and before retiring for a summer's rest and recreation, Mr. Elman will give a concert during Coronation Week at Queen's Hall on June 24. He expects to devote most of the summer to playing for his own amusement, composing and adding to his repertory. He will not return to America next year, but will begin operations with a tour of Russia.

Every great artist always has some interesting anecdotes to relate, and Mr. Elman mentioned two which are worth chronicling. He said that in one concert out West at which he played the Mendelssohn concerto, one interested auditor asked him, after the concert, for the names of the two encores he played, mistaking, of course, the second and third movements as extra numbers.

In a certain hotel in Europe a lover of violin playing was accustomed to linger outside of Elman's door to hear him practise. He accosted Mischa's father one day and said that he ought to let his son play in public, as he certainly had talent. Elman père informed the gentleman that his son expected to play the next day at the Music Hall. "No," replied the stranger, "you are mistaken, Mischa Elman plays there tomorrow." "Correct," replied the father, "but you evidently do not know that Mischa Elman is my son."

#### Schumann-Heink Season Ended.

Madame Schumann-Heink closed her season last night (Tuesday) at the music festival in Birmingham, Ala. The singer will arrive at her home in Singac, N. J., within a day or two, and there she will rest quietly until she sails for Germany in June. The famous contralto is to sing at the Wagner festivals in Bayreuth and Munich this summer. Madame Schumann-Heink will return to this country the middle of October to fill a special engagement with the Boston Symphony Orchestra.

## Manchester and Nashua, N. H., Music Festivals.

MANCHESTER, N. H., May 17, 1911.

A wide thoroughfare spanned with equidistant arches that form the base for the electric illumination used nightly to light up Elm street (the main business avenue of the town), prosperous-looking stores on either side bearing French names for the most part, an air of New England quiet brooding over all, and the first glimpse of Manchester, N. H., immediately created an atmosphere of co-operative interest toward the city and its enterprising workers in behalf of the May Music Festival scheduled for performance on the afternoon and evening of May 17. And just in this connection a word relative to the status of these workers will not be out of place.

Sharing the financial responsibility and working side with Eusebius G. Hood, the choral conductor who takes upon himself the artistic side of the venture out of sheer love of the art, the names of four public-spirited citizens—Walter Parker, Frank Carpenter, George Chandler and Frank Sargeant—through whose financial aid the continuation of the Manchester Choral Society concerts have been made possible, stand out boldly. Working staunchly as the energetic musical leaven to rouse the citizens to the ethical and educational importance of these annual events are the following local musicians, local in name only, however, since the reputation of several among them has spread to the furthest confines of the State, and in the case of Harry C. Whittemore, at least, to the furthest confines of the country, through his able work as pianist and accompanist for Eames, De Gogorza and a number of artists equally well known to a wide public: Carrie Corliss Frisselle, a successful resident piano teacher; Ottilia Netsch, a well schooled violinist; Rudolph Schiller, violinist and teacher, and George Jones, cellist, doing excellent solo and ensemble work both as resident musician and with Boston orchestras.

With a mixed chorus, therefore, of 119 members, and Josephine Knight, soprano; Ernestine Gauthier, mezzo soprano; Charles F. Hackett, tenor; Reinald Werren-

Omphale's Spinning Wheel.....Saint-Saëns  
Orchestra.  
Danny Deever.....Damrosch  
Mr. Werrenrath.  
Spanish Rhapsody.....Chabrier  
Orchestra.

It is always puzzling when visiting a town for the first time, with the sole intention of musical reviewing, to know just what one will meet in the way of a performance. The pleasurable surprise, therefore, is all the greater when the work given assumes an artistic prominence seldom attained in larger musical centers where every condition for a higher grade of work is practically assured.

With the thoroughly drilled chorus of fresh voices lacking only further polish to become of exemplary standard, and a set of soloists working individually and in ensemble in a manner to put to shame many so called operatic portrayals with scenic settings and highly exploited singers, the performance of this evening will linger long in the writer's memory as one of those supreme occasions when nothing better could in reason be wished for or expected. Beginning with the chorus that formed a zestfully eager but well restrained background, Miss Knight's portrayal of Margaret comes up for first consideration. Gifted with a brilliant voice of compelling power, which answers to every varying mood of the role, Miss Knight joins an artistic sincerity and sound musicianship that makes her work a joy to conductor and audience alike. Being in particular good form on this evening the singer carried conviction with every phrase of the work, from the timid answer to Faust's greeting at the opening to the triumph-in-death climax at the close, when she was the recipient of a splendid ovation from the large audience.

Ernestine Gauthier, the only newcomer among the artists, won immediate recognition in the dual role of Siebel and Martha, as she did in her appearance at the afternoon concert when she created an excellent impression with her pleasing voice, clear cut diction and graceful charm of manner.

In the role of Faust, following his appearance at the afternoon concert Charles F. Hackett displayed still further his unusually fine vocal gifts, as well as his strong aptitude for lyric expression. Mr. Hackett is not a tenor of one mood or one phrase; everything is at his behest and within his power, so that with the ripening powers that come as the fruit of years and experience, there should be no limit to his achievements in whichever field of work he may eventually be called.

Artistic authority personified without the aggressive element that such usually accompanies, is the short phrase that best typifies Reinald Werrenrath's singing. Whether it be in the varied song offerings of the afternoon, or the dramatic portrayal of the evening, all was given with a delightful ease and freedom that spelled excellent routine without the consequent loss of spontaneity, which is the danger point of many an artist now before the public.

Willard Flint's singing of Mephistopheles really threatens to become a classic in choral interpretation since he is called upon so often for his admirable rendering of this role. He was, as always, at his best, and the dry satiric humor with which he invested his conception, even glimpsed through the staid concert deportment that is the rule for such occasions. To him as to all the artists, the cordial enthusiasm of the audience was only exceeded by the good will of the chorus which applauded everybody frantically, 'tis true, but greeted most enthusiastically of all, the appearance of Mr. Hood, without whose gratuitous efforts this festival would be utterly impossible.

A few words of greeting to the appreciative newly found friends grateful for the presence of a MUSICAL COURIER representative in their midst, a short walk to the hotel and a cozy talk with the artists before retiring, closed what proved to be an unusually pleasant and musically eventful day.

The following morning found those artists who were booked for the Nashua Festival aboard a trolley bound for that town, about seventeen miles distant. The trip through the lovely gently rolling countryside was made more refreshing by the spring rain that had laid the dust, and all were in high good humor for the rehearsal which preceded the opening concert on the evening of May 18.

The pretty little Colonial Theater held a goodly assembly on this occasion, drawn by the twofold interest of the high school pupils' chorus and the following list of artists: Grace Bonner Williams, soprano; Madame Isabelle Bouton, mezzo-soprano; John Barnes Wells, tenor; Reinald Werrenrath, baritone, and Helen B. Ward, pianist, who furnished able accompaniments for the miscellaneous part of the program here appended:

Overture, Don Juan.....Mozart  
Orchestra.  
L'Heure de pourpre.....Holmes  
Faded.....Proch  
The Face of All the World Is Changed.....Henry K. Hadley  
Madame Bouton.

My Heaven.....Alexander Russell  
If I Were You.....John Barnes Wells  
The Elfman.....John Barnes Wells  
Ballad of the Bony Fiddler.....William G. Hammond  
Mr. Wells.  
Ballet de Callirhoe.....Chaminade  
Pas des Echarpes.  
Variations.  
Pas des Amphores.  
Orchestra.  
Danny Deever.....Damrosch  
Mr. Werrenrath.  
O Luce di Quest Anima, from Linda di Chamounix.....Donizetti  
Mrs. Williams

Preceding and following this program, the chorus and soloists rendered Thomas' "The Swan and the Skylark," and Bruch's "Fair Ellen." By way also of musical diversion between both choral evenings came the Artists' Matinee on Friday afternoon, with the following program, and for the close of the festival, Friday evening, a performance



REINALD WERRENATH.

of "Aida" that was as commendable in its way as the closing "Faust" performance given in Manchester was in that city:

Overture, Ilka.....Doppler  
Boston Festival Orchestra.  
Vision Fugitive, from Herodiade.....Massenet  
Mr. Werrenrath.  
Involuntaria Bittina, from I Promessi Sposi.....Ponchielli  
Madame Bouton.  
Serenade, from Impressions of Italy.....Charpentier  
Orchestra.  
O Paradiso, from L'Africaine.....Meyerbeer  
Mr. Wells.  
Suite, La Gitanilla.....Lacome  
Les Romani.  
Sous les Etoiles.  
Sous le Soleil.  
Valse Boheme.  
Orchestra.  
Indian Songs.....Harmonized by Charles Wakefield Cadman  
From the Land of the Sky-blue Water.  
The White Dawn Is Stealing.  
Far Off I Hear a Lover's Flute.  
The Moon Drops Low.  
Madame Bouton.  
Love Me or Not.....Secchi  
In the Foggy Dew.....Loomis  
To Lucasta.....Harriet Ware  
Mr. Wells.  
Omphale's Spinning Wheel.....Saint-Saëns  
Orchestra.  
O Come to Me.....M. Balakirew  
Molly's Eyes.....C. B. Hawley  
Invictus.....Bruno Huhn  
Mr. Werrenrath.  
Spanish Rhapsodie.....Chabrier  
Orchestra.

During the writer's first visit to Nashua last season, the beauty and finish of the adult chorus for which the High school chorus furnishes singers, were particularly commented upon, and this season finds this fact still further enhanced. When, to the precision of attack, balance of parts, and a musical certainty that welds the entire choral body into one individual expression, is united a smoothness and beauty of tonal delivery very seldom achieved, one is tempted to stop and question; and the answer in a nutshell resolves itself in the enthusiastic aptitude of a conductor born to lead and untiring in his efforts to create the best results out of the material at hand.

The rest follows as a matter of course. Hence the musical and financial success of Nashua's annual musical festival; a festival that is gradually taking rank with the best and one in which all artists gladly officiate. Their return, too, season after season, always certain of a most cordial welcome, and giving wholeheartedly of their best to these appreciative listeners, only repeats the tale of artistic co-operation carried out to an extreme seldom met with elsewhere.

With this to spur her efforts still further, the varied works rendered by Grace Bonner Williams shone supreme not alone by right of her lovely bell-like tones, but because the differing choral roles she assumed were those demanding just her timbre of voice with its mellow, almost virgin-



CHARLES F. HACKETT.

rath, baritone, and Willard Flint, bass, as assisting soloists, and the Boston Festival Orchestra to aid in the ensemble, the opening afternoon concert held at the Club Hall took the form of an artist's matinee. In the evening a performance of "Faust" was given. The matinee program follows:

Overture, Ilka.....Doppler  
Orchestra.  
Vision Fugitive, from Herodiade.....Massenet  
Mr. Werrenrath.  
Serenade, from Impressions of Italy.....Charpentier  
Orchestra.  
Connais-tu le Pays, from Mignon.....Thomas  
Miss Gauthier.  
O Paradis, from L'Africaine.....Meyerbeer  
Mr. Hackett.  
Suite, La Gitanilla.....Lacome  
Les Romani.  
Sous les Etoiles.  
Sous le Soleil.  
Valse Boheme.  
Orchestra.  
Morning.....Oley Speaks  
Noon and Night.....C. B. Hawley  
Sunset.....Alexander Russell  
Mr. Werrenrath.  
Oh! Let Night Speak of Me.....Chadwick  
L'Eventail.....Massenet  
Noel Paen.....Massenet  
Miss Gauthier.



like texture, evenness of scale and unusual flexibility, for their best interpretation.

Madame Bouton was at her best in the dramatic and opulently sensuous music of Amneris, but also gave an exceedingly graphic account of herself in the Cadman group of songs. The many admirers of this splendid artist will be pleased to learn that she has now emerged from the semi-retirement necessitated by the death of her husband, and is once more ready to assume the high position held by her prior to this unfortunate occurrence.

John Barnes Wells is not alone a finished singer of the more intimate song forms, but a tenor who can be depended upon to do equally good work in the stirringly dramatic part of Radames, as also with its direct antithesis, "The Swan and the Skylark." While a stranger to Nashua where he appeared for the first time, his welcome was such that he is practically assured of many repeated hearings in this musically hospitable city, in seasons to come.

Five appearances in three days was the record made by Reinald Werrenrath at these festivals, and what is better yet, his closing one, as Amonasro in "Aida," found him as fresh and undisturbed as though this yeomanlike service had not fallen to his share. Mr. Werrenrath is a rarely equipped artist in all ways, besides possessing an engaging good fellowship in addition to his splendid voice, which wins his public at once. His career, because of the very nature of his gifts, is bound to be great.

Clarence H. Wilson, called here specially for this performance, made the most of the rather thankless dual task of Ramphis and the King in "Aida," singing in a manly, convincing manner and with the utmost purity of diction.

The orchestral support for this festival was also furnished by the Boston Festival Orchestra, while Anna M. Sanderson rendered artistic accompaniments for the miscellaneous concert of Friday afternoon. Although the attendance was commendable throughout, the banner occasion naturally came with the performance of "Aida," when the theater was almost entirely filled with an enthusiastic and highly appreciative audience. The cause of music and wider culture in general is surely on the upward turn when a New England manufacturing town of 30,000 inhabitants can furnish such festivals and such financial returns as a direct result.

GERTRUDE F. COWEN.

#### Henriette Wakefield, Operatic Contralto.

Henriette Wakefield, said to be the youngest contralto of the Metropolitan Opera Company, is a native of New York City.

Mrs. Wakefield's career began when she was twelve years old as a member of the choir of the North Presbyterian Church. Emily Winant, widely known a generation



HENRIETTE WAKEFIELD.

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ago as one of the best American concert and oratorio contraltos, was Mrs. Wakefield's only teacher. After six months' study with Miss Winant the young contralto at the age of eighteen was engaged as soloist for the choir of Calvary Baptist Church, of which the Rev. Dr. Robert Stuart MacArthur is pastor.

Heinrich Conried, always eager for genuine talent, engaged Mrs. Wakefield for the Metropolitan Opera House after hearing her sing, and the young singer made her debut there in a performance of "Adrienne Lecouvreur," with Caruso in the cast. She has advanced steadily in her art and in the importance of her appearance.

When the late Gustav Mahler was a musical director at the Metropolitan Opera House Mrs. Wakefield was

cast for the role of the peasant mother in Smetana's "Bartered Bride." Before the rehearsal one day Mahler, after hearing that Mrs. Wakefield was to sing the part of the old mother, seemed skeptical and, in German, exclaimed "Impossible!" as he glanced at the slender form and youthful contour of the American singer. Turning to Mrs. Wakefield Mr. Mahler said: "I expected to meet a fat, middle aged woman."

Mahler, like other musical directors at the Metropolitan, has predicted that Mrs. Wakefield would advance to front ranks, and these predictions are to be fulfilled. Next season Mrs. Wakefield is to sing the part of La Cieca, the blind mother, in "La Gioconda," and other leading roles in the French and Italian operas.

#### Faelten Piano Recital.

Saturday morning, May 20, at Carnegie Chamber Music Hall, New York, Carl Faelten, the eminent pianist and pedagogue, gave a recital under the auspices of the Gran-



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berry Piano School. The fame of Mr. Faelten, and a desire to hear him, was the occasion of the assembling of a very large audience; in fact, the hall was completely filled before the hour set and the late comers were forced to stand while many were turned away. Mr. Granberry, in his introductory remarks, referred to the great results that Mr. Faelten had accomplished, especially in the line of elementary work, which he had lifted to a high plane and which was recognized by teachers and students of piano as one of the most valuable contributions to pedagogic literature.

Mr. Faelten, who is head of the renowned Faelten Piano-forte School at Boston, has been a prominent figure in the American music field for more than thirty years, and those who have studied with him are loud and sincere in their praise over his remarkable ability to instruct, not only technically but interpretatively. His pupils all honor him, and whenever opportunity offers are eager to sound his praises. No doubt his presence on this occasion was the signal for many of his former pupils, as well as many who are studying his methods, to assemble and obtain further inspirations from hearing him in a program.

Mr. Faelten has of late been devoting himself almost entirely to teaching, so that a recital was a treat which one could not afford to miss. As was to be expected he chose a program thoroughly in keeping with his high ideals and artistic conceptions. His first number was the "Pantasia cromatica e Fuga" (Bach), which he delivered in splendid fashion. The fantasia section was played very brilliantly and the fugue nicely developed so that the several voices were at all times prominent. The demonstration accorded him at the conclusion of this number was an evidence of his popularity. "Sonata Pastorale" (Beethoven) was given a truly classic and dignified interpretation as only one who is thoroughly imbued with the work of this master can accomplish.

The balance of the program was made up of "Fairy Tale," op. 162, No. 4 (Raff); concert study, op. 23, No.

4 (Rubinstein); ballade, op. 47, and impromptu, op. 36 (Chopin); menuet, op. 78, No. 3 (Schubert); scherzo, E flat minor, op. 4 (Brahms).

Mr. Granberry is to be commended for offering such an excellent and artistic recital to his pupils and friends of the school, and despite the fact that Mr. Faelten is well advanced in years his welcome was such that it only goes to prove that although time may whiten the hairs of one's head, it can never reduce one's artistic standards, if one be an artist, or deprive one of the honored position obtained through valuable services to his art.

#### Laura Morrill's Closing Musicales.

Laura E. Morrill gave her closing students' musicale at her studio in the Hotel Chelsea on the evening of May 9. The pupils of this experienced and successful teacher are singing in many places where the art counts. Among the Morrill singers who took part in the last musicale were Anna Brown, Nona Malli, Florence Chapman, Gertrude Wills, Sally Van Riper, Frida Hilbrand, Louise Burt, Jessie Northcroft, Winifred Mason, Anna Furstin-Smith, Mrs. St. John Duval, Herbert Nason and Russell Bliss. Musical assistance to the offerings of the night was given by Mrs. F. J. Fleming, violinist, and Charles Gilbert Spross, accompanist.

About one hundred guests enjoyed the program which exhibited music of various schools. There were duets and other ensemble numbers in addition to the effective solo singing. Mrs. Furstin-Smith sang the "Bell Song" from "Lakme" (Delibes) and her coloratura showed that her voice had been beautifully trained. Mrs. Mason, another singer, was extremely artistic. Mr. Bliss, whose future is assured, sang with fine breadth and understanding. Miss Burt, one of the brilliant sopranos, also did so well that her destiny is easily read by discerning ones who see a bright career for her. One of the very impressive numbers of the evening was the duet, "Quis est Homo" from Rossini's "Stabat Mater," sung by Anne Brown and Mrs. Duval. Their voices blended artistically and both singers displayed excellent style as oratorio artists.

Lillia Snelling, contralto of the Metropolitan Opera Company, who is on tour with a New York orchestra, has been engaged to continue on the tour for three weeks longer.

Henry Taylor, another of Mrs. Morrill's professional pupils, has had success in English opera this season and



LAURA E. MORRILL.

Photo by Aimé Dupont, New York.

now has been engaged to succeed Orville Harrold in the performances of "Naughty Marietta."

Nona Malli, one of the very finished singers from the Morrill studio, has gone West with a company. She is to do leading roles. Like Miss Snelling, Madame Malli is sure to advance to a commanding rank in the musical world.

The Morrill pupils sing with marked style, as well as correct tone production and purity of diction. There is something quite distinctive in their work and that explains why Mrs. Morrill's studio musicales attract men and women who ordinarily do not attend pupils' concerts.

## MUSIC IN COLUMBUS.

COLUMBUS, Ohio, May 15, 1911.

The music season is practically over, only the student recitals remaining. The first one of these was an entire program of superior merit, played by Marian Wilson, a pupil of Rosa L. Kerr. Miss Wilson is a young girl of seventeen who looks about fifteen, and is exceeding modest and shy. There is no discount on her playing, however, as she performed in a highly creditable manner the subjoined program Monday evening in the Columbus Library Auditorium: Sonata, op. 7, Grieg; "Pastorale Variée," Mozart; "Rondo Capriccioso," op. 14, Mendelssohn; "To a Water Lily," "Witches' Dance," polonaise, E minor, MacDowell; nocturne for the left hand alone, op. 9, No. 2, Scriabine; prelude, B flat major, prelude, F major, scherzo, B flat minor, Chopin.

Columbus has had a very busy and enjoyable music season, as a glance over the list of attractions will prove. In grand opera there has been a French company from New Orleans at the Colonial, presenting "Thais," "Carmen," "Lakmé" and "Rigoletto"; an English opera company at the Southern, presenting "Martha," "Faust," "Trovatore" and "Carmen"; another English opera company at the Colonial in a whole week of "Bohemian Girl." The Cincinnati Symphony Orchestra, Leopold Stokowski, conductor, gave a series of four concerts, three of which offered soloists as follows: Alma Gluck (soprano), of the Metropolitan Opera Company; Hans Richard (pianist) and Emil Heermann (violinist), concertmaster of the orchestra. The last concert was a Wagner program. These concerts were excellent and very well attended. The Women's Music Club artist concerts were the means of introducing Bernice de Pasquali, Elizabeth Sherman Clark, George Harris, Jr., Dalton-Baker, Maude Fenlon Bollman, Carolyn Beebe, Edward Dethier, Christine Miller, Xaxer Scharwenka, David Bispham, Carl Bernthaler, Millicent Brennan and the Russian Symphony Orchestra, Modest Altschuler, conductor, with four soloists. In addition to these artists the club gave six matinee concerts by its members, the leading women singers, pianists, organists and violinists of the city.

The Twilight Concerts at Ohio State University presented four artist concerts this season—Cecil Fanning with Harry B. Turpin, Henriette Weber, Anna Irene Larkin (reader), Caroline Mihr-Hardy, Mary Eckhardt Born and Mr. and Mrs. Sol. Marcossion. Frederick Shipman presented the Melba Concert Company, Nordica and Whitney. The Balalaika Orchestra gave a series of concerts at the Southern Theater, which was unmixed delight to all those who attended. The Columbus Oratorio Society, with the Theodore Thomas Orchestra and many soloists, gave a three concert festival in May, which was an artistic and financial success. The soloists were Bruno Steindel, Perceval Allen, Janet Spencer, Reed Miller, Clarence Whitehill, Cecil Fanning and Floyd Crooks. A splendid children's chorus, directed by Tillie G. Lord, supervisor of the public school music, and the opera "Faust," sung in concert form, were the special features of the festival. The cantata presented by the children was Benoit's "Into the World."

A large number of excellent entertainments were given by our local musicians and organizations, chief among which were the Ziegler Howe Sextet Club, Nedder Meyers' Band, Girls' Music Club, Girls' Glee Club at Ohio State University, the Glee and Mandolin Club at Ohio State University. The artist organists heard in Columbus this year were James H. Rogers, Clarence Eddy and Karl Staop. A series of organ recitals was given by Mrs. Wilbur Thoburn Mills, Thomas S. Callis and J. B. Francis McDowell. A Guilman memorial recital was given very recently at Broad Street Methodist Church by Mrs. Wilbur Thoburn Mills, assisted by Mrs. Logan Feland, soprano.

Sousa's Band gave two splendid concerts on Thanksgiving Day.

The outlook for 1911-1912 is an alluring one, and will be announced later.

Henriette Weber and Anna Irene Larkin gave a charming program of recitations set to music, and piano solos, Saturday evening at the opening of the Columbus Country Club.

Ella May Smith gives a musicale Friday evening, May 19, in her residence studio, 60 Jefferson avenue, presenting five of her advanced pupils. The pupils are Hazel Bower, Helen Wood Lathrop, Florence May Scott, Mrs. Cassius Clay Corner, and Floyd Crooks. Mabel Rathbun, accompanist.

There is already considerable interest manifested in the new Conservatory of Music which will be a strong de-

partment in the Wallace Collegiate School for Girls. The school opens about September 15 at 82 Jefferson avenue.

Dorothy Lethbridge (Mrs. Edward Schirner) makes headquarters in Columbus, but she has not yet been heard in recital here except privately. Those who have been fortunate enough to hear her play were delighted with her performance, and consider her one of the foremost women pianists of the day. Plans are taking shape to secure her for a recital during the season of 1911-1912.

The Euterpean Women's Chorus, Mary E. Cassell, director, is having much success in its tour through the West. It is a fine chorus.

ELLA MAY SMITH.

## George Harris, Jr., Tour with Orchestra.

George Harris, jr., the young tenor, is meeting with triumphs with the St. Paul Symphony Orchestra on its present festival tour. Mr. Harris accepted the Northwestern section of the tour and in addition six appearances in Indiana and Ohio. Having won pronounced successes on



GEORGE HARRIS, JR.

part of the tour, Mr. Harris was re-engaged for the concerts to be given in Michigan. When completed, the tenor's engagement with this orchestra will cover a period of fifteen weeks.

When the tour with the St. Paul Orchestra closes Mr. Harris goes to his home in Amherst, Mass., where he will participate in the commencement festivities of Amherst College. He is also expected at several other New England colleges where his accomplishments are appreciated. Later Mr. Harris is to sing at six recitals in Bar Harbor and Newport and then he will sail for Europe. While in France Mr. Harris will spend six weeks with friend and teacher, Jean de Reszke.

## De Pachmann to Give Liszt Recitals.

Vladimir de Pachmann is to give Liszt recitals on his next tour of this country. In commemoration of the hundredth anniversary of the composer's birth, Mr. de Pachmann is to give a recital in Boston on the afternoon of October 21. Liszt's birthday is the next day. The great pianist and composer was born October 22, 1811. When De Pachmann returns to Europe next spring he is to give a special Liszt program in London, on April 21.

## Blanche Duffield Going Abroad.

Blanche Duffield, the young soprano, sailed for Europe Saturday, May 20, on the steamer Lapland of the Red Star line. Miss Duffield has had extraordinary success the past two seasons in English opera and quite likely her trip abroad has some artistic significance. Miss Duffield's latest achievement was in "La Bohème." Her singing and acting as Mimi found favor with some of the severe critics of Boston and New York.

## Memories of Lady Hallé.

[From the Manchester Guardian.]

With the death of Lady Hallé disappears a figure which was not only striking but in many ways unique. The style of two artists only was informed by the same stern sense of beauty—of the great violinists of the past, Baillot; Joachim among the moderns. Among women violinists as England has known them Lady Hallé stands alone; she was the only one who kept her hold over the public undiminished to the end. The sisters Milanollo, after a short and brilliant career, disappeared leaving no memory behind them, and Teresina Tua, who came after her, belongs already to the past. Among women players again she was almost the only one who never allowed her own ideal to be debased by the prospect of a cheap success or by the taste of the less musical, if more numerous, part of the community; if her repertory was not a very extensive one, it was merely because she would only accept that which taxed to the utmost not the technical abilities, but the intellect, the power of insight. She shared with Dr. Joachim the honor of being among the last exponents of a school of violin playing which is unfortunately disappearing under the blast of impatient, nervous modernity. It is not the least tribute to her playing to say that she never for a moment allowed her mastery of technical matters to stand in the way of the composer's intentions.

With such attributes it was only natural that her conception of Beethoven's work should be a thing to be remembered. The Beethoven concerto—that concerto of concertos—she played often, and always reached perfection as nearly as it is possible for a human being to do. One hardly requires an ear especially trained to notice how but too often at concerts conductor and solo-players—even distinguished conductors and distinguished solo players—do not agree in their reading of a certain passage. One never had such an experience when Lady Hallé was the solo-player; one phrase especially in Beethoven's concerto seems to wile players away from the right path—we mean the calmer phrase which follows the introductory cadenza when given on the dominant of C major. But she could always suggest the quieter more thoughtful mood without altering the tempo in the least. Perhaps it was not wonderful that the more feminine side of music should receive full justice at her hands; but the spirit of her playing and her brilliant energy were indeed wonderful. It is greatly to her credit that she never joined in the race for time in the finale of Mendelssohn's concerto, and her performance of it was always a dignified piece of musicianly, brilliant execution as remote from the acrobatic feat as from dulness.

Lady Hallé's playing of Spohr will be long remembered. Leopold Auer, Dr. Joachim, and his pupil Willy Hess, can alike make Spohr interesting to an audience by the mastery of their bowing, by their well-timed effects of tone, but Lady Hallé could by some rare emotional sympathy make interesting for us that very part of Spohr's music which in every other case we seem to resent. It is a commonplace that Spohr's music is somewhat effeminate, but this very strain of effeminacy became in Lady Hallé's hands "feminine." We should no more have thought of quarreling with it than we should with some early Victorian artist because his figures are in a fashion which our modern taste condemns. So, too, with her playing of Mendelssohn's concerto. When last she played it, although probably something of the strength and the grace of her own playing had gone, she still was able to make it clear to us that players of today do not interpret the piece well, much as they still play it. In one day or another they break through its tenderness and beauty, and impart to the music a coarseness that is foreign to it. The age of its romance is dead, and it has become a rose half withered.

It is almost impossible to think of Lady Hallé without comparing her playing with that of Joachim, for at one time they seemed to divide the world of violin-playing between them. They often played the same pieces, and they played often together. And in their world there were two masterpieces which shared an equal popularity—the concerto of Mendelssohn and the concerto of Beethoven. They each had a clear supremacy, he in the more classical, she in the more purely romantic work. And yet her playing, even more than that of Joachim, kept the freedom and grace of the still older contrapuntal style. He gave more surely than anyone the intellectual features of this style; she lured us to a love of it by inimitable suppleness of rhythm and of melodic movement, graces that have in some degree been driven from music by the stress and intensity of modern harmony.

## Zimbalist Engaged by Boston Symphony.

Zimbalist, the great Russian violinist, who is coming to this country next season under the management of the Quinlan International Musical Agency, will make his American debut with the Boston Symphony Orchestra in Boston, October 27 and 28.





**P** **KATHLEEN**  
**A**  
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**THE**  
**WONDERFUL**  
**VIOLINIST** **W**

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## **AMERICAN TOUR=October 1911**

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# Gustav Mahler Dead.

The entire musical world was shocked to hear last Friday morning that on the night before Gustav Mahler died in Vienna of heart trouble, complicated by blood poisoning and pneumonia. He had been taken to the Austrian capital (his old home) from Paris last week, after it was found there that his illness threatened to terminate fatally. Full details of the Mahler ailment were given in *THE MUSICAL COURIER* ("Reflections," Paris) long before the distinguished patient's doctors admitted officially that the case had taken a decided turn for the worse.

In Gustav Mahler music loses one of its most potent and picturesque figures—potent because Mahler undoubtedly was one of the best operatic and orchestral conductors of the past two decades, and picturesque because he composed symphonies of unusual form and content, and possessed a personality of such force that, although he seemed shy and reserved and almost taciturn by nature, nevertheless wherever his career led him he at once became the center of discussion and controversy. Some men loved Mahler and others hated him, but no one connected in any way with him or his music could remain indifferent. The little man with the piercing eyes, black shock of hair, strongly hooked nose and defiant carriage was a musical power not to be overlooked or ignored.

Born in Kalischt, Bohemia, July 7, 1860, of Jewish parents, Gustav Mahler began to study music seriously at the age of fifteen, and four years later, after his graduation from the Vienna Conservatory, started his larger activity in the tonal art by accepting the directorship of a traveling company which performed comic operas. Early he became interested in Wagner and, after a visit to Bayreuth, was engaged by Angelo Neumann as assistant to Anton Seidl at Prague. Triumphs with the baton followed for Mahler at Leipzig, Hamburg and Budapest, and when he left the last named city it was to take the first conductor's stand at Hamburg, where he succeeded Nikisch at the opera and Von Bulow as leader of the Philharmonic concerts.

Even in those days Mahler exhibited the sturdy independence of character and that abhorrence of servility which later created so many enemies for him, who sought to throw difficulties in his way and hamper his artistic progress. One characteristic incident of his fearlessness occurred when friends of Mahler recommended the Berlin Royal Opera to engage him just before he had signed to go to Hamburg. The intendant at the German capital, who was said to be anti-Semitic, is reported to have replied: "We cannot engage Mahler here, as we do not like the shape of his nose." When in 1897 Vienna offered Mahler the directorial and managerial control of its opera, Berlin suddenly awoke to the importance of the artist who was leaving Germany, and made him a proposition financially better than the one from Vienna. Mahler at once signed the contract to go to the banks of the Danube and telegraphed Berlin: "Regret that I cannot accept. My nose still the same shape."

Mahler's tenure of office at Vienna lasted ten years and gave him ample chance to develop all his latent powers as a musical artist of deep learning and wide versatility. He found the institution in a moribund condition, owing to the tangle of traditions, favoritism and local self-sufficiency which always had been part of its system, of man-

agement. The Austrian Emperor gave Mahler a free hand, and he set about the work of reform with a vengeance. What he accomplished in Vienna and how he did it now is a matter of musical history and so well known that it needs no detailed repetition here. Suffice it to say that before he had been in Vienna for half a dozen years, that city possessed the best opera orchestra in the world, was giving the finest Wagner performances outside of Bayreuth, and enjoyed a repertory of operatic masterpieces which included all the standard works, all the ancient ones worth reviving, and all the novelties of the best contemporary schools.

Intensely earnest always, and with unswerving power of concentration, Mahler's mind was set on the one ambition of building up the Vienna Opera as a leading art institution, and to that end he directed all his energies, forswearing social life entirely, making no friends for purposes of pleasure, and scorning all the polite amenities in his intercourse with the persons his occupation caused him to meet. In a city like Vienna, where fashionable circles are so formal and punctilious, Mahler's brusque demeanor and his palpable contempt for everything not akin to his own intellectual pursuits were bound sooner or later to encounter criticism and violent opposition. The Opera was considered one of society's playthings (as it is everywhere else), and the autocratic Mahler's rules and routine manner of governing Vienna's art temple and its personnel aroused violent resentment among the singers and their adherents in the various aristocratic and professional cliques. Intrigues formed against Mahler and became so many and so strong that he finally grew tired of being misunderstood, and feeling himself unable to carry out his artistic projects in the unfriendly atmosphere which had arisen, he resigned his post and insisted on leaving, even though the Emperor sought to effect a truce between Mahler and his opponents.

For several years before the Vienna break occurred (1907) Mahler had been busying himself with the composition of songs, symphonies, and other works in dignified form, and he welcomed his freedom from regular baton duties as a rare chance for retired devotion to his new found muse of creation. However, his rest was to be of short duration, for Mahler's Vienna achievements had made him a world wide celebrity and from every side came requests for his services, accompanied by tempting financial inducements. The Metropolitan Opera House (then managed by Heinrich Conried) carried off the victory in the competitive bidding, and for two seasons thereafter, Gustav Mahler led at New York's representative opera house and gave this city some notably fine performances of the Wagner works, of "Fidelio," "The Bartered Bride," "Pique Dame," "Marriage of Figaro," "Don Giovanni," etc.

In the spring of 1909 the affairs of the New York Philharmonic Society became so involved that the very existence of the organization seemed to be in jeopardy and a committee of women was formed to raise a guarantee fund for the venerable orchestra and to engage a conductor worthy of restoring public confidence after the mountebank manner in which the Philharmonic had been running for some seasons. Gustav Mahler was offered the position of conductor and he accepted in the spring of 1909, reorganizing

the membership of the body orchestral, drilling his material thoroughly the next fall, and in the winters of 1910 and 1911 bringing the Philharmonic to a very high plane of excellence, with large and comprehensive programs played in a manner to attract the best element of New York's musical public.

Mahler's fame as a conductor of symphony had been gained chiefly in Vienna, where he followed Richter as leader of that city's Philharmonic, but the work he did in New York undoubtedly was much more important, for here he had to take his players from various sources and mould them into a heterogeneous mass, while in Vienna he found at hand a ready made orchestra, an ensemble unchanged for years and admirably trained by the authoritative Dr. Richter. New York connoisseurs recognized in Mahler a leader of catholic musical tastes and elevated artistic ideals, with intricate knowledge of all the great scores, and possessing ardent temperament and the rare power of imparting his interpretative conceptions not only to the players under him but also to the listeners in the auditorium. In the two seasons of his connection with the New York Philharmonic, Mahler presented practically the entire classical and modern symphonic literature and showed himself to be master intellectually of every school and style.

As a composer it is difficult to fix Gustav Mahler's worth, for while many musicians (particularly in Europe) regard his symphonies as masterpieces and even as innovations, more conservative appraisers have been able to discover in them nothing more than well made scores, showing mastery of orchestration, occasional pretty turns of melody of the folk tune type, and in several of them a tendency to exaggeration in length, in "program" and in the magnitude of the resources needed for performance. Mahler's eighth symphony had its première at Munich last summer and enlisted the services of a chorus and orchestra numbering 1,000. Critical comment was divided on the merits of the composition, and praise and condemnation ran into equally pronounced channels. In America no opinion can be formed of the eighth Mahler symphony, for it has not been heard in this country. Many musicians present at the Munich première say that the latest of the Mahler symphonies to be heard publicly (friends claim that his ninth is finished) shows strongly the influence of Bruckner, with whom he studied composition in Vienna. Earlier works of Mahler reveal the same tendency.

The great conductor's last few months in New York were made unpleasant through several conflicts of a nature which seem unavoidable whenever and wherever orchestras are not controlled entirely by the leader, and a nervous breakdown resulted in Mahler's remaining in seclusion at his hotel for many weeks, while Theodore Spiering succeeded him on the conductor's stand as temporary substitute. Musical New York did not realize at the time that Gustav Mahler had led his last concert and never again was to face an audience. He sailed from this country last month with his wife and ten year old daughter, who now mourn at his bier.

The world is the poorer for the passing of Gustav Mahler, a truly great man who did things worth while during his stay on earth, and he will be remembered with pride and gratitude by those he leaves behind.

## A Correction.

BERLIN, May 12, 1911.

To *The Musical Courier*:

The article which appeared about me in *THE AMERICAN MUSICIAN* was correct in all respects, except for an inexactitude concerning my Chicago Thomas days. I was not assistant conductor to Thomas, nor even concertmaster; Max Bendix held that position in those days. My orchestral experience was gained first with an orchestra class that I organized among my pupils, after that as conductor of the Chicago Festival Orchestra, and still later as conductor of an orchestra which I organized myself and with which I gave May festivals. I believe it was in 1902.

The influence that Theodore Thomas had on my musical development was perhaps an external one, and yet one that I would not care to have missed. The four years I spent in his orchestra (1892-1896) were very interesting ones, including the World's Fair period in Chicago. I believe that my catholicity of taste can be directly attributed to the Thomas influence.

My entire life has been one constant leading up to this conductor's career. I began playing string quartets at home with my father when I was seven. During the

period of study with Schradieck in Cincinnati and with Joachim in Berlin, quartet playing formed the most important part of my curriculum. I was the concertmaster of the Berlin Hochschule orchestra. In St. Louis, as a youngster, my father would take me to the rehearsals of the Symphony Orchestra of which he was concertmaster and permit me to read from the stand.

In Cincinnati the orchestral routine under Schradieck continued. No wonder that this persistent following up of quartet and orchestral experience developed predilections that could find satisfactory expression only in the conductor's metier.

It was the thought of further knowledge and perhaps opportunity that prompted me to accept the concertmastership of the New York Philharmonic Society when this position was offered me by Mr. Mahler two years ago. The experience was invaluable under a man like Mahler and I always regarded the association with him as one of, if not the greatest, opportunity of my life.

Thanking you for giving space to these personal reminiscences, I am,

Cordially yours,

THEODORE SPIERING.

## Riesberg Moves to Park Hill.

Following a residence of a dozen years in a New York apartment, F. W. Riesberg and family have removed to their house at Park Hill, Yonkers, N. Y. Will C. Macfarlane, John Young and Joseph P. Donnelly all have homes in that vicinity. Mr. Riesberg makes his New York headquarters at *THE MUSICAL COURIER* offices, as for fifteen years past. In the autumn he will be associated with the New York German Conservatory of Music, Hein and Fraemcke, directors; his studio will be located in the German Conservatory Building, 306 Madison avenue, near Forty-second street.

## Strassberger Conservatories.

The Strassberger Conservatories in St. Louis gave interesting pupils' concerts Monday and Tuesday of this week; both took place at the South Side Conservatory. Friday evening, May 26, another concert is to be given, but this will be at the North Side Conservatory. More about the programs next week.





GUSTAV MAHLER



ROSENKAVALLER, 6/3.  
VIENNA VIII, April 25, 1911.

The Music Teachers' Convention was held here this week and guests from the many different cities in Austria and Hungary, as well as neighboring lands, were present. Honorary President Ritter von Wiener, president of the Vienna Royal Academy of Music, greeted the visitors and declared the purpose of this first musical congress held here to be the "Improvement of instruction methods and the betterment of the work and position of the teachers." The four days were filled with lectures, trips to places of interest, three interesting concerts and a large reception in the Rathaus. One concert was composed of canons and chorals written five hundred years ago. At the big festival concert there were nearly three thousand guests present. The following program was given: J. N. Bach's two choral vespers for the organ, and the G minor fantasia and fugue played by Prof. Rudolf Dittich; Johannes Brahms' "Fest und Gedensprüche" for mixed choir à capella; Anton Bruckner's fourth symphony, Franz Liszt's XIII Psalm for tenor solo, choir and orchestra. William Miller, the American tenor, sang the solo with fine effect. The chorus was the Singverein of the Gesellschaft der Musikfreunde, and the Tonkünstler Orchestra accompanied, all under the direction of Prof. Franz Schalk.

A Brahms' concert was given in Bösendorfer Hall last evening under the auspices of the "Vienna Tonkünstler Verein." Four and six voiced chorals were sung by the Kupelwieser Choir, directed by Adolf Kirch. Perhaps the most effective piece was the song, "Awake, My Child." The fine baritone, Victor Heim, sang two groups of lieder and the Fitzer Quartet, with Karl Doktor assisting as second viola, played in the F major string quintet. Many distinguished artists were noticed in the large audience, among them the venerable Professor Epstein, formerly of the Conservatory.

The City of Vienna has donated a site near Professor Leschetizky's villa, for a monumental bench in honor of him. This will be erected in Türkenschantz Park between the large music pavilion and the pond. The plans are sketched and this year will doubtless see the completion of this memorial to the wonderful composer, pianist and teacher who still plays such an important role in the musical world.

The choir from the Moscow Synod, composed of seventy-five men, will give a concert in Sôphien Saal in May. This choir sang here two years ago with much success.

At the Royal Opera Selma Kurz sang Marguerite in "Faust" last Saturday for the first time in seven years. It has always been the practice here, contrary to the general custom of applauding only at the end of an act, to break in with applause at the close of the "Jewel Song," but at this performance the last notes were succeeded by a blank silence. This appears to have made Madame Kurz angry, and notwithstanding hearty applause at the end of the act—where it belongs, by the way—she refused to come before the curtain, and her partner, William Miller (Faust) had to appear alone. At the end of the opera the singer changed her mind again and appeared before the curtain, but this time the audience was angry and, as she came out with Miller, was greeted with booing and cries of "Hoch,

Miller!" Madame Kurz has long been a Vienna favorite, but she can only weaken her position by such "prima donna" tactics as this affair and her recent controversy with Director Gregor over the "Rosenkavalier." There appear to be a great many people in Vienna still curious to see this latter opera. It is on the repertory three times this week.

The first parody on the "Rosenkavalier"—and a rather stupid one, if reports are true—has appeared at the Roacher Theater under the title of "Der Veilchenkavalier" ("Violetcavalier"), book by Leopold Kreun, music arranged by J. Hellmesberger.

The Vienna Tonkünstler Orchestra has been engaged to accompany the ensemble of the Theater an der Wien during the operetta "Gastspiel" in Paris next June. On the way to the French capital the orchestra will give concerts in Linz, Munich, Frankfurt and Brussels, under the direction of Franz Lehar, C. M. Ziehrer, and the first conductor of the Theater an der Wien, Franz Ziegler. This Paris appearance will be a big affair, no less than 130 to 140 people being taken along.

Mari Hofer, the well known American worker in the field of social economics, recently gave a program of folk songs in various languages before a large audience at the "Volksheim," or people's extension of the Vienna University. The audience listened to her with great interest, and she was very heartily applauded. She will shortly leave Vienna for Venice, seeing Hungary, and the Dalmatian Peninsula en route. From Venice she goes to London on the way to America, where she will deliver a course of lectures during June and July at the University of California in Berkeley. Lolita D. Mason, associate corre-

to be congratulated upon the excellent programs she prepares.

At the last pupils' recital of Newcomb School of Music, Leonard Drueding, a lad of about sixteen, distinguished himself by his truly remarkable playing of Brahms' rhapsody G minor. He displayed a resourceful technic, and a splendid musical intuition.

HARRY B. LOEB.

## BRUSSELS MUSIC.

BRUSSELS, May 10, 1911.

The concert season in this city is drawing to a close. Hardly any recitals of the last month are worth recording. Why are most of these recitals given by young people years before they are ready to appear in public, or, rather, before they can be taken seriously? They waste their money and the audience's time. There can never be any hope of obtaining anything whatever, either concert engagements, press notices or lessons, through inferior playing. Qualities and defects are very much more apparent in the concert room than in a private study or drawing room. One ill advised young man gave a concert of his own compositions. The great attraction in this instance was that he had never had a music lesson, practical or theoretical! After hearing the opening bars of the first work the unanimous feeling of the listeners was that this young man was trying to emulate George Washington in truthfulness!

Alma Moodie, an Australian child violinist, twelve years old, gave an interesting recital. Her rendering of the Vieuxtemps concerto was particularly interesting. She ought to make a name for herself later on.

The attendance at Kubelik's recital was not what he is used to in other cities, and especially in other countries.

The enthusiasm for this great artist is only lukewarm in Belgium. There can be no doubt that Kubelik represents very high rank in violin playing.

A very promising young violinist, Lea Epstein, an American child of fifteen, gave a recital April 26. She played Tchaikowsky's concerto, Saint-Saëns' rondo, Paganini's "Non piu Mesta" and other minor compositions. Her playing resembled that of a man rather than that of a young girl.

The last of the Ysaye symphonic concerts was conducted by Mengelberg from Amsterdam, with Mark Hambourg as soloist. Both artists were in fine form.

The last Durant subscription concert, with De Greef at the piano, was devoted exclusively to works by Cesar Franck. This was one of the interesting events of the season. The great Belgian composer's works now are well known. In fact, an analytical criticism concerning them would be superfluous. Durant gave a fine rendering of the symphonic poem "Psyche" and the D minor symphony.

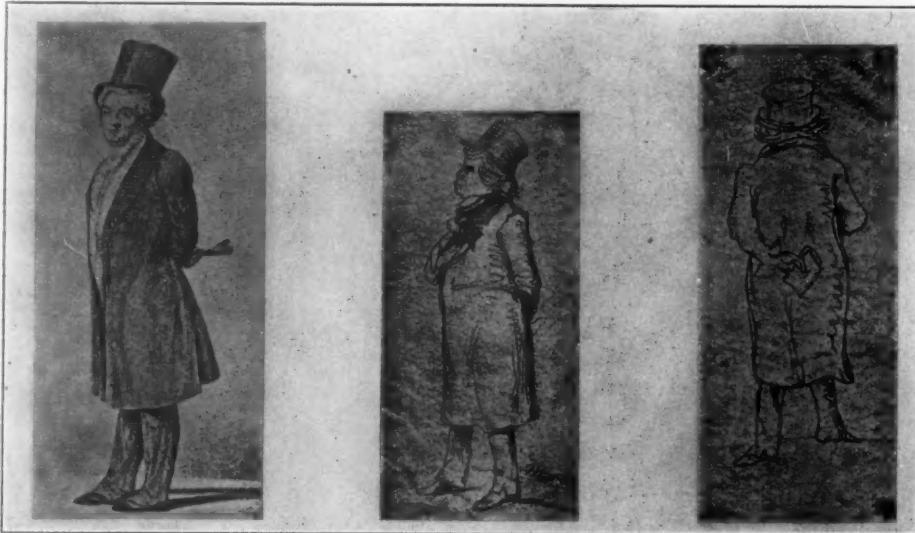
To terminate the Concerts Populaires, Sylvain Dupuis gave Haydn's oratorio, "The Creation," with Lilly Dupré, Octave Dua and Etienne Billot as soloists, and the choir and orchestra of the Brussels Opera. Unfortunately, the choir was rather small, a disadvantage in certain choral numbers of the work, where the real effect can only be obtained by great choral masses. In spite of this, the work was well rendered.

S. VANTYX.

## Arthur van Eweyk in Germany.

The following is a very recent criticism on Arthur van Eweyk's singing in Cassel. Everywhere he appears in Germany he receives the same warm welcome:

The Mephisto of Arthur van Eweyk, Berlin, who has often appeared in the Oratorio Society's concerts, and whose assistance always has been most welcome, was a magnificent performance. This sonorous, free and easy flowing bass possesses, in addition to his vocal strength, a rare versatility. This was of great advantage to the role, giving it in all scenes a clear characterization of the diabolical spirit. He was particularly fine in the piquant "Floh Lied" ("Song of the Flea") and the "Ständchen" ("Serenade"), and especially worthy of remark was the clearness and expressiveness of the declamation in which no syllable was lost.—Tageblatt Anzeiger, Cassel, April 6, 1911.



OLD VIENNA SKETCHES OF BEETHOVEN.

pondent of THE MUSICAL COURIER in Vienna, will accompany her as far as Venice.

## CRESCENT CITY MELODY.

NEW ORLEANS, May 17, 1911.

The New York Symphony Orchestra was heard in two concerts at the Athenaeum, and scored a big success. Christine Miller, contralto, was soloist at the evening concert, and met with a most cordial reception. This gifted singer not only possesses a voice of exquisite timbre, but sings with taste and authority. Florence Hinkle's pure soprano voice delighted the matinee audience. She, too, is a singer of high attainments, a fact which the large assembly present did not fail to recognize. Arthur Middleton, baritone, made a fine impression, as attested by the generous applause awarded him.

The New Orleans Musical Society gave its annual concert a few evenings ago at the Tulane Theater. The organization seems earnest in its purpose, and the efforts of its musical director, George O'Connell, and its president, Florence Huberwald, are beginning to show good results.

The Philharmonic Society has just ended its fifth season successfully. The work of this organization for the raising of the local musical standard is inestimable. It numbers among its board of directors and its membership many of this city's most prominent music patrons.

The Polyhymnia Circle's last musical was largely attended. Theresa Cannon-Buckley, its musical director, is



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CHICAGO, Ill., May 20, 1911

The Chicago Singverein, under the direction of Conductor William Boeppler, was heard in Haydn's "Creation" at Orchestra Hall Friday evening, May 19. The choral society, which numbers some 200 mixed voices, had the assistance of Hanna Butler, soprano; John B. Miller, tenor; Albert Borroff, bass, and an orchestra made up of members of the Thomas Orchestra and of the Chicago Grand Opera Company. The Singverein society has improved greatly since its last concert. The attacks are precise and Mr. Boeppler's forces deserve special mention for a beautiful quality of voice. Mrs. Butler, a Chicago soprano, long recognized as one of the foremost lieder singers in the Middle West, made, on this occasion, her debut as an oratorio singer, and it was a successful one in every respect. Her voice is sweet, agreeable, flexible and admirably used; her German enunciation is excellent, her delivery good and her stage prestige queenlike. No doubt Mrs. Butler will be heard often in oratorio. The tenor part was taken by John B. Miller, who scored another triumph. The bass part was entrusted to Albert Borroff, an artist in the best sense of the word, and the Germanic audience took many opportunities of showing the artist its pleasure by long and vociferous applause. Mr. Borroff's voice is of large compass and his low D's are as resonant and powerful as his high F's. The orchestral parts left much to be desired, and at times the accompaniment hampered the singers somewhat, yet Mr. Boeppler is to be congratulated on the result of the performance.

At the annual test of the advanced pupils of the American Conservatory of Music, Saturday afternoon, May 13, the following were selected: Clarence Loomis, who played the Liszt E flat major concerto, and Marie Bergerson, the Tchaikowsky concerto, and Renzina Teninga, the Chopin E minor concerto. There were ten contestants. Their playing was of an unusual order.

Adolf Weidig's composition class gave an interesting recital at Kimball Hall last Tuesday evening. Herbert

Hyde's complete boy choir sang a fine "Magnificat" and "Nunc Dimittis" of his own composition, and the choir of the Rogers Park Church gave the "Nunc Dimittis" of Leroy Wetzel. Every number of the program was excellent.

The Hart Conway School of Acting will give its closing performance of the season Wednesday afternoon, May 31, at the Whitney Theater. The performance will be composed of a humorous sketch entitled "Kind Relatives" and Bjornson Bjornstjerne's play in two acts, "A Lesson in Marriage."

A recital by students of the piano department of the Bush Temple Conservatory took place at Recital Hall last Friday evening, May 19. Those who participated in the enjoyment of the evening were Florence Haigh, Cora McLaren, Vivian Fravel, Alice Hammon and Deborah Borovik, all of whom reflected credit both upon their mentor and the school in which they have been trained.

There must be in Chicago more than one vocal teacher who has stranded pupils in Europe. Last Monday afternoon a young lady who returned from Europe a year or so ago after having studied abroad asked the writer if the teacher who strands her pupils in Europe was Mrs. Z. The writer had in mind Mrs. X; from this it is shown that there are at least two ladies known for leaving pupils on the other side.

Mrs. Thomas Patten has issued cards announcing the marriage of her daughter, Emma, to Mitchell Hoyt. The marriage ceremony will take place on Saturday morning, June 3, at twelve o'clock at Old Saint Church of Appleton, Wis. Mrs. Mitchell Hoyt will be at her home after October 1, at 1575 Ashland avenue, Evanston, Ill. Emma Patten is one of the best sopranos in the Middle West, and this office takes this opportunity of wishing the beautiful singer happiness and prosperity in her new venture, hoping, however, that the young singer will remain faithful to her art and to the concert platform, where her work already has won her many admirers.

The Beethoven Trio played at Assembly Hall on Thursday evening, May 4. The beautiful room in the Fine

Arts Building was crowded with music lovers, who came forth to hear the trio, which is made of M. Jennette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist. The ensemble of the trio is admirable and the three musicians showed the result of careful training, their work being of the highest degree of perfection and their success in every way legitimate. It is to be hoped that the Beethoven Trio will be heard in many concerts during the coming season.

Arthur Rech, pianist, and Hugo Kortschak, violinist, will give a chamber music recital, Tuesday, May 23, at St. James M. E. Church. The program will be made up of Mozart's sonata in B flat major; Brune's sonata, D minor, op. 33, and Bossi's sonata in E minor. The sonata by Brune will be played by request. This sonata was certainly the best work from a local composer heard in Chicago this winter, and the artists ought to repeat the number. The same program will be given in Edgewater on Wednesday evening, May 31, at the Church of the Atonement.

The following letter has been received from the Chicago Musical College and signed by its president:

MY DEAR SIR: Since a five-year contract was signed with Adolph Muhlmann, late member of the Metropolitan Opera Company of New York, to join our faculty in September, many notices have appeared in the daily press. Some of them state that Mr. Muhlmann will have charge of the vocal department and opera school. In justice to Maurice Devries, who will head the list of our vocal teachers and also opera school in September, it should be stated that Adolph Muhlmann will be an associate director of the opera school, and will also be one of the musical directors.

At the college we apply as much as possible the civil service system, and if one of our faculty is at the head of any department, he cannot be superseded by any other teacher who joins the faculty at a later date. We have teachers on our faculty who have served our institution for ten, twenty, thirty and even forty years, and their rights are, of course, always protected.

Respectfully yours,

(Signed) F. ZIEGFELD,  
Pres. Chicago Musical College.

Ephra Vogelsang, soprano, sang with great success last week at the concert given under the auspices of the Lakeview Musical Club. In Paris, as well as in Chicago, she is a favorite singer in society, and her dates for next season include some of the most fashionable affairs in Chicago.

Lillian Price, pupil of Louise St. John Westervelt, will sing "The Air de Salome," from Massenet's "Herodiade," at the Columbia School of Music commencement exercises, which will take place at the Illinois Theater, Friday afternoon, June 2. At the same concert Louise St. John Westervelt will direct her female chorus. The numbers inscribed on the program are Brahms' "The Bridegroom" and "The Nun," and Rogers' "Three Fishers."

Mrs. E. P. Oliver, formerly of Chicago, and now teacher at Gainesville, Ga., presented her vocal class in a song

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recital at the New Lyric Theater, Tuesday evening, April 25, at Gainesville, near Atlanta. Among the pupils who furnished the program were M. P. Scales, Gladys Oliver, Gertrude Williams, Alice Pitchford, Clifford Baker, Elizabeth Hudgins, Mr. Roberts, Mr. Tucker, Mary Young, Baylor Hickman, Mr. Born, Mr. Grigg, Sadie Robinson, Emory Merck, and the concert ended with the chorus by all the class singing "O, Italia, Italia," from Donizetti's "Lucrezia." Mrs. Oliver announces that she will give a concert for the benefit of the N. D. C. Chapter at Gainesville on Tuesday evening, May 23. By the same letter Mrs. Oliver informed this office that she will spend November and December of this year in Chicago, and will be accompanied by five of her pupils, who are preparing for chamber and concert work. Mrs. Oliver wrote that her pupils will continue their studying with her while in Chicago and will enjoy with her the good music of our "great city."

Mabel Sharp Herdieu sang with great success in "The Creation" at Springfield, Mo., Thursday evening, May 18.

The following announcements were sent to this office from the Chicago Musical College:

Dr. F. Ziegfeld, president of the Chicago Musical College, has received the following letter from officers of the Catholic Woman's League:

"The Benefit Committee of the North Shore members of the Catholic Women's League extends to you sincere thanks for your generosity and kindness in assisting us so very much to make the entertainment held at your beautiful Ziegfeld Theater, May 4, a success.

"Mrs. H. J. Webb, chairman;  
"Mrs. T. G. English, secretary, English."

The St. Bartholomew's Church Opera Company, of which C. Gordon Wedertz, of the Chicago Musical College faculty, is director, will present "Pinafore" next Tuesday evening at the Marlowe Theater. Robert H. Moulton and Lillian Bruce are assisting Mr. Wedertz. George Bainbridge will sing Ralph and the Josephine will be Marie L. Wentworth.

Final examination in the Chicago Musical College commenced Saturday morning in the Ziegfeld Hall. They will continue until May 27. Fifty diamond, gold and silver medals will be awarded this year.

The forty-fifth annual commencement exercises of the Chicago Musical College will be held Saturday evening, June 17, in the Auditorium Theater. A program of graduates' interpretations will be given, following the usual custom, and Karl Reckach will direct an orchestra of sixty pieces.

The new catalogue of the Chicago Musical College has been sent to the printer and will be in the mail within a few days. The revised faculty list includes the names of Adolph Muhlmann, the famous Russian teacher and grand opera artist, and some five others, two of whom received their early training in Chicago.

For the benefit not only of its own enrollment, but the registration of every music school in the city and State, the Chicago Musical College send the suggestion that a misunderstanding is prevalent among many prospective students. While it is desirable to commence the study of music in any of its branches at the opening of the term, the college rules require a student to pay for lessons only from the time such student actually receives instruction. That is, if a student enters but three weeks before the close of a term, he is charged only for the three weeks during which he actually received instruction.

While it is, of course, impossible to compute to any nice degree of certainty, the number of Chicago students who go abroad each year to study music, Dr. F. Ziegfeld asserts that not more than 25 per cent. of the number who left Chicago ten years ago to study in foreign fields followed the same course during the year just closed.

It is announced by the Chicago North Shore Festival Association that Mabel Sharp Herdieu will replace Perceval Allen in the soprano part of "Judas Maccabaeus" at the festival to be held May 25, at the Northwestern Gymnasium, Evanston.

Heniot Levy played with great success at Fairfield, Ia., on Friday, May 12.

Irene Langford, late prima donna soprano with an English opera company, is now in Chicago studying with Theodore S. Bergey.

Theodora Sturkow Ryder was the soloist with the Thomas Orchestra (Frederick Stock, conductor) at the symphony concert given Thursday afternoon, May 18, at Cedar Falls, in connection with the convention at the Iowa State Teachers' College. Mrs. Ryder played the Arensky Concerto for piano, F minor, with the orchestra. Mrs. Ryder's encore numbers were the etude by Poldini and an Arensky etude.

Among those who have taken boxes for the North Shore Music Festival, to be given in Northwestern University gymnasium at Evanston, Ill., Thursday, Friday and Saturday of next week are: John Lee Mahin, James A. Patten, Parke E. Simmons, W. F. Hypes, Miss C. G. Lunt, C. D. S. Howell, Frank S. Shaw, John R. Lindgren, Arthur W. Underwood, W. D. Allen, D. H. Burnham, W. L. Brown, W. H. Redington, M. C. Armour, F. W. Gerould, Dr. Will Walter, J. C. Shaffer, Chancellor L. Jenks, W. H. Dunham, T. I. Stacey, Edward L. Lacey, Joseph E. Paden, C. B. Congdon, Mrs. T. C. Kellar, Irwin Rew, E. J. Bufington, G. G. Wilcox, F. J. Scheidenhelm, A. J. Harding, Eugene U. Kimbark, Joseph F. Ward, W. A. Illsley, R. P.

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Charles W. Clark, the American baritone and vocal teacher, announces the opening of his studios in Chicago for Friday, June 2, at Room 707, Fine Arts Building. Mr. Clark will remain in Chicago for two months only and already has received applications from pupils in nearly every State in the Union. Eleonore Fisher will be the accompanist for Mr. Clark.

A pupils' recital by the Cosmopolitan School of Music students took place Saturday afternoon, May 20, at the Auditorium Recital Hall. Pupils of Hanna Butler, Frederick Morley and Mrs. Bracken furnished the program. Mrs. Butler presented Genevieve Barry, Isabelle Sullivan and Gertrude Hippach, sopranos, all of whom showed the result of good training.

The first of the annual Chicago Sunday Evening Club's music festival, to be given by the Chicago Sunday Evening Club Choir of sixty voices, will take place at Orchestra Hall Tuesday evening, May 23. Marion Green will be the conductor and the soloists will be Mabel Sharp Herdieu, soprano; Rose Lutiger Gannon, contralto, and John B. Miller, tenor. Mrs. Gannon will sing "Secrecy" by Wolf and Forster's "Spring." Mabel Sharp Herdieu will be heard in the aria from "Aida," "Ritorna Vincitor" and "Roses," by Anderson, and John B. Miller will give D'Albert's "Hymn to Venus." The chorus will render songs from the fifteenth and sixteenth centuries, besides singing two numbers by Foote and one by Tchaikowsky.

Frank Waller, pianist, will play the accompaniment for Lillian Russell when she sings at the Majestic Theater.

Victor Heinz, president of the Cosmopolitan School, will pass his summer vacation in Europe. Other members of the faculty who will leave with the president are Hanna Butler, soprano, and Frederick Morley, pianist. The latter will not return to Chicago next year, but will establish himself in Germany.

Rosa Olitzka will give her annual song recital at the Studebaker Theater next February under the direction of F. Wight Neumann.

Birdie Kaplan will give a recital at Music Hall on Wednesday evening, May 31, under the direction of Samuel B. Garton.

Edna Gunnar Peterson, the young pianist who covered herself with glory when representing the Amateur Musical Club of Chicago in Philadelphia and winning one of the real successes of the convention through her admirable playing, won another success at the South Shore Country Club concert, Thursday evening, May 11. Miss Peterson played the Chopin andante spianato and polonaise, Tchaikowsky's "Meditation" and two numbers by her teacher, Rudolph Ganz, Melodie in G and "Danse Caprice," which the composer-pianist had dedicated to Miss Peterson.

The teacher who strands her pupils in Europe will remain in Chicago this summer, her class being exceptionally large. When her class was small she used to go to Europe. Chicago is known for a summer resort any way, and all the teachers who have been very busy during the winter months are pleased to stay in Chicago in summer.

A young coloratura soprano, who several years ago was taken from the cast of "Mignon" when that opera was given at the Illinois Theater and replaced by Madame Ohrman in the role of Philina, has returned from an extensive stay abroad and has opened a vocal studio. During her stay in Europe the writer on many occasions was informed that the artist was engaged by many opera companies, but as yet she has not signed with any managers. Many Chicago singers as well as instrumentalists are in the same boat. They are offered big engagements, but some one else fills the date.

There are in Chicago two professors bearing the same name, but are not related whatsoever. One plays piano and the other is busily engaged with French horns.

Maurice Rosenfeld, critic of the Chicago Examiner, informed the writer that the Chicago Musical College cannot have a civil service system, as otherwise he would have been made head of the piano department, having been in

the college twenty-two years. It was said on Michigan avenue that Mr. Rosenfeld's resignation at that school was the result of the civil service commissioner having not seen fit to place him where he thinks he belongs. Mr. Rosenfeld will teach as recently announced in these columns, at the Sherwood School.

RENE DEVRIES.

#### David Berlino's Career.

Alberto Jonás' talented pupil, David Berlino, of whose brilliant debut in Berlin at the Singakademie mention has been made here, appeared in Leipzig as soloist with the symphony orchestra, under Kapellmeister Winderstein. He made a sensational success. The Leipzig critics praise him highly, as the following press notices show:

Youthful David Berlino played the Saint-Saëns G minor piano concerto and also "Des Abends" of Schumann and the Twelfth Rhapsody of Liszt. He is beyond all doubt a highly talented and very musical boy, whose fingers possess considerable velocity and strength and who also gives evidence of a good knowledge of how to interpret, and who plays with a beautiful expression.—Leipziger Tageblatt, January 15, 1911.

Between the violin numbers we heard the fourteen year old pianist David Berlino, who is as healthy and sympathetic physically as he is artistically. Especially the first two moments of the G minor concerto of Saint-Saëns, as well as the "Des Abends" of Schumann, were played so beautifully and with such clearness, sonority and compelling expression as to give the greatest pleasure. He earned great success. If this highly talented boy continues to develop his art according to what he gave us yesterday, the little pianist David Berlino will become a great artist.—Arthur Smolian in the Leipziger Zeitung, January 16, 1911.

Berlin musical critics continue to praise the playing of Alberto Jonás. The eminent Spanish pianist is a great favorite in Berlin. The following press notices are of interest:

In Blüthner Saal I heard the piano recital of Alberto Jonás, who must be counted as one of our most notable pianists. The artist gave a program, in which he had every opportunity to display his wonderful gifts, his clear phrasing, richly modulated touch and healthy, musical interpretation. The prélude and fugue of Mendelssohn were given to perfection and the fantasia of Schumann was presented technically and musically so well, as to deserve the very highest praise; big conception went with the interpretation.—Neue Zeitschrift für Musik, March 30, 1911.

In Blüthner Saal the well known pianist Alberto Jonás gave a recital. What I heard of his program showed once more the brilliant technical power of an artist who also knows how to present works with a sure, firm hand. Now and then one could wish that his remarkable gifts be allied to a little more warmth, in order to produce an effect yet more striking. The large audience rewarded the artist with enthusiastic applause.—Berliner Börsen Zeitung, March 26, 1911.

Alberto Jonás gave wonderful offerings of his art. The evening began with the prélude and fugue of Mendelssohn, presented most poetically. The richly developed technical mastery of the artist was shown afterwards in the Schumann fantasia. The Grieg sonata was soulfully played and a deep expression breathed through the polished execution of the suite op. 26 of Ertel. This was followed, played in the same artistic manner, by pieces of Dohnányi, MacDowell, Carlier and Paganini-Liszt. A perfect storm of applause forced Jonás to add several encores.—Reichsanzeiger, Berlin, March 28, 1911.

Alberto Jonás had chosen for his piano recital a big and interesting program, which he played with much success, thanks to his extraordinary gifts for all things technical, to which must also be added a well cultivated musical sense.—Berliner Tageblatt, March 29, 1911.

#### Opera in English.

It cannot be said, with the best of will, that such works as Walter Damrosch's "Scarlet Letter," Converse's "Pipe of Desire" and "The Sacrifice," and Herbert's "Natoma" have "the breath of life." Either by reason of weak or amateurish librettos or dull, derivative, mediocre music, they have fallen short of the standard which must be maintained if our native operatic art is to have anything more than parochial interest and importance. But, odd as it may seem, there are many persons who fail to perceive the glaringly evident truth that a poor opera is no better for having been composed by an American; and the works which we have recently had from Mr. Converse and Mr. Herbert have very little else to commend them save this. However, it is pleasant to hope, it is possible even to believe, that there are now living in this country composers capable of producing effective and distinguished lyric dramas.—North American Review.

#### Isabella Beaton to Make Another Tour.

Isabella Beaton, the pianist and composer, is to make another concert tour next season. She is under the management of Marc Lagen. The past season, Miss Beaton's recitals in the Middle West attracted wide notice. She gave a series of special programs in Cleveland, which began January 27, with compositions by Mendelssohn, and will close May 27, with a recital of her own works. Other dates and composers were given as follows: February 4, MacDowell; February 18, Bach; February 25, Grieg; March 18, Tchaikowsky; March 25, Brahms; April 20, Beethoven; May 6, Chopin; May 13, Liszt; May 20, Sinding.

## MUSIC IN MUNICH.

MUNICH, May 3, 1911.

The end of the Munich musical season is nearly here, and concerts are few and far between. One of the late comers was Fritz Kreisler, who, on the strength of the success of his first concert, appeared again last evening and was greeted by his usual enthusiastic, hall packing audience. He played a concerto by Viotti, Tartini's "Devil's Trill" sonata and numerous small pieces. Kreisler was in excellent form, and performed with all his usual skill and that peculiar charm and finish of execution which distinguishes his work from that of the other violin masters. At the end of the program he added numerous encores, the first two of which were the old Vienna dances "Liebeslied" and "Liebesfreud," which, in Kreisler's effective arrangement and played with his inimitable grace, are perhaps the best liked numbers in his whole repertory. Immediately after the concert the violinist left for Paris. Professor Schmid-Lindner accompanied with great taste and discretion.

Another concert of the past week was that of the New Chamber Music Society. The feature of the program was the first production from manuscript of a violin sonata by Dr. Reisch, a young Munich composer, played by Wilhelm Sieben, violin, and Professor Schmid-Lindner, piano. The work shows that Dr. Reisch possesses a strong talent for composition and is a thorough workman, but it shows also many of the faults of youth. It lasts about thirty-



TRIUMPHAL LISZT PROCESSION.  
(From Charivari.)

five minutes, and in that time the composer uses up enough good material to make three sonatas. The violin part is not violinistic, and in the effort to be original in thematic and harmonic treatment the effects often sound forced and sought after. There are, however, many effective and beautiful passages in the course of the work, which was extremely well played. Of the program I heard, besides the sonata, the Brahms C minor piano quartet, played by Herr Sieben; Alfons Hitzelberger, viola; Emerich Stoeber, cello, and Professor Schmid-Lindner. It was well done, except that the pianist was rather strong at the expense of the string instruments, especially in the scherzo. Herr Stoeber's tone in the solo of the slow movement was very beautiful.

In addition to the opera and operetta performances which Munich will have this summer, the Konzertverein Orchestra, with Ferdinand Löwe as conductor, announces a series of concerts to be given on "off" nights during the opera season—i. e., in August. The programs all will be of a symphonic nature, special attention being paid to the works of Liszt in consideration of the near approach of the hundredth anniversary of his birth.

The plans for the coming season of operetta at the Munich Künstler Theater now are definitely announced. It will open on June 30 with Offenbach's "The Beautiful Helene." In the middle of July we will hear the first production on any stage of the operetta "Thermidore," music by the English (?) composer, Digby la Touche, followed by another new operetta, "Cherchez la femme," music by Ralph Benatzky, which will appear end of July. The end of the season is to see Offenbach's "Orpheus in the Underworld," given in the large hall of the exhibition. The operettas will be produced under the direction of Germany's most renowned stage manager, Prof. Max Reinhardt. The musical leader will be Hofkapellmeister A. von Zemlinsky, of the Vienna Volksoper. Special scenery and costumes, after the designs of the best German stage artists, will be prepared, and many of the best known

artists from the various operetta stages of Germany and Austria are to appear in the productions. All in all, the season promises to set a new standard for operetta productions.

Arthur Rosenstein, solo repetitor and assistant conductor of the Chicago-Philadelphia Opera, has returned here. He looks forward to a very busy season with his work at the Munich Royal Opera, his private lessons and study. He will conduct also the spring concert of the Akademischer Orchester Verband.

The Royal Opera is looking for somebody to fill the large place left open by the withdrawal of Frau Matzenauer. The second candidate to appear was Eva Clairmont, from the Hoftheater in Brunswick. She made an excellent impression as Dalilah and Fricka. She has a good voice and an excellent stage presence, and it seems likely that she will be engaged. Less fortunate were two other guests, Herr Kronen, of Hannover, and Fräulein Schwarz, of Dortmund, neither of whom made much of an impression.

The next novelty at the Opera will be "Zlatarog," music by Professor Gluth, of the local Royal Academy of Music. This is a working over of his opera, "Trentajäger," which was produced here some years ago. Following this comes "Don Quijote," by another academy professor, Beer-Wallbrun, book by George Fuchs, which is also the working over of an opera previously produced here. Fritz Feinlals will sing the title role, and Felix Mottl is to direct both operas.

About the cheapest way of getting advertised in Germany just now is to have yourself mentioned in the papers as "being considered" for Richter's post in England. Several conductors have done themselves the honor of a little free advertising, which will not be furthered by repeating their names here.

Emil Gutmann, one of the Munich concert agents, announces that he will open a second office in Berlin in January, 1912. He will at the same time retain the Munich office, and divide his time between the two.

H. O. OSGOOD.

## Stillman-Kelley's Quintet Played.

Edgar Stillman-Kelley's quintet in F sharp minor, op. 20, was heard on two different occasions recently, the first on May 4 at Dayton, Ohio, by the Holstein String Quartet, assisted by Mrs. Kelley (pianist), and on May 6 at the Musicians' Club, Cincinnati, at which Mr. and Mrs. Kelley were the guests of honor, the latter again playing the piano part. The composer in this quintet has devoted himself to the creation of absolute music. Nevertheless while writing the second movement he felt the mood of the giant forests of California by starlight. When rendered as he conceived it, this number has awakened a kindred mood in the listeners. The work belongs to the order of abstract music. It is an effort to unite the harmonic designs of the advanced romantic school with certain traditions and methods of the classical.

This work, although composed in America, was given its initial performance at a concert of the Chamber Music Society of the Royal Orchestra in the Singakademie, Berlin, December 5, 1906. It is published by Albert Stahl, Berlin, and G. Schirmer, New York, and has since been repeatedly performed in Berlin at concerts of the Artists' Society, the Wagner Verein, Waldemar-Meyer Soirees, also in Frankfurt, Ind., New York, Boston, Milwaukee, St. Louis, San Francisco, Berkeley, Pasadena, Syracuse, Oxford and other places.

The Dayton Journal spoke of the composition as follows:

The quintet is a master work. It is pure music and highly intellectual, and it is replete with beautiful tone pictures. The second movement especially, which was inspired by the giant forests of California in moonlight, is truly majestic. There is splendid contrast in the different movements and the entire work affords a rare treat not only to the student and music lover, but to the casual concert-goers. Mr. Kelley gave a brief talk on this work preceding its presentation.

The string quartet played as if inspired, and Mrs. Kelley's brilliant piano playing added much to the artistic presentation of this composition. The performers and Mr. Kelley were obliged to acknowledge the very cordial tribute paid in the enthusiastic applause which followed.

## Martin in "Elijah" and "Creation."

Frederic Martin, basso, sang the widely different role in "Elijah" and "The Creation" ten days apart, in Washington, D. C., and Wilkes-Barre, Pa. That his rich and sonorous voice was highly appreciated in both oratorios is evident after glancing at the appended notices:

It is seldom that one hears a basso whose voice is under such perfect control, whose range, without diminution of quality, is so great. From the first recitative one knew what to expect, but the pleasure was constantly increasing. He is also to be congratulated, in this day of singing in English, for his splendid enunciation.—The Post, Washington, D. C., May 3, 1911.

The feature of the oratorio was the splendid work of Mr. Martin, whose deep, rich, mellow voice of wide range and dramatic

methods made a pronounced impression.—The Evening Star, Washington, D. C., May 3, 1911.

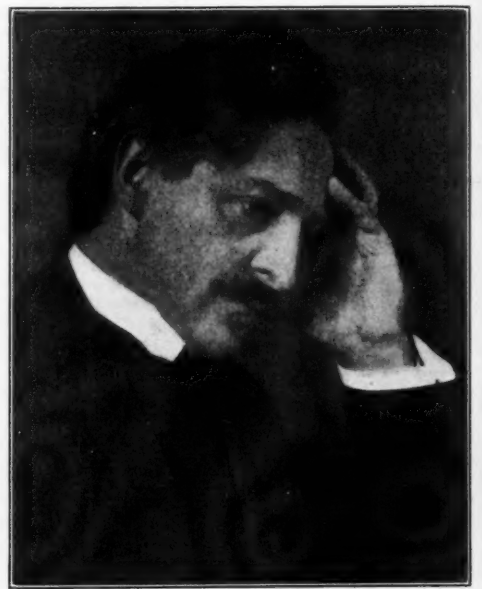
The singing of Mr. Martin was in a class by itself. His voice has grown even richer since he was last heard here, and his broad, dramatic style and tone color made his every line a delight and satisfaction to the audience. His enunciation, his tone quality, phrasing, and temperament make him one of the great singers of the day. And oratorio singing is an art distinct from all other lines. His singing of "It Is Enough," was an inspiration, and left an impression which will not be forgotten.—The Herald, Washington, D. C., May 3, 1911.

Mr. Martin charmed his audience again with his splendid resonant voice. He possesses all the qualities of the finished artist. His voice was equal to every requirement of his role and in each number he was given an enthusiastic display of approval.—The Times-Leader, Wilkes-Barre, Pa., May 11, 1911.

Mr. Martin sang with fine vocal control, with easeful manner and a good recitative style. His voice is very rich and round, and one is inclined to luxuriate in it, except when attracted additionally to his fine method, and well proportioned vocal resources.—The Record, Wilkes-Barre, Pa., May 11, 1911.

## Successes of Burmeister Pupils.

Two English pupils of Richard Burmeister scored big successes at the end of this season, Norah Drewett in Monte Carlo and Bournemouth, England, where she performed Burmeister's arrangement at Liszt's "Mephisto" waltz for piano and orchestra, and Randolph Schmidt at



RICHARD BURMEISTER.

his recitals in London and other English cities. Mr. Burmeister will star in Berlin until July 1, and then go to a German summer resort for two months.

## Recent Successes of Carl Flesch.

Carlsruhe and Bremen join in the hymn of praise to Flesch as the following criticisms testify:

The past month has offered but few musical events in comparison with the preceding one, but among those were some very significant affairs. Such was the evening of the Bach Verein on February 6, when Carl Flesch played the Mozart A major concerto, the Bach E minor sonata and the Beethoven concerto. There was curiosity to know whether this artist, who at the Bach Festival played the Bach D minor suite with the gigantic chaconne with so much vigor and character, with such strong masculinity, would play Beethoven well and whether, indeed, he could play Mozart at all. And he came and sang Mozart, sang with a ceaseless, insistent outpouring of sweetness of tone; and sang equally well, if with a more masculine note, Bach and Beethoven. An incomparable evening!—Carlsruhe Zeitung, March 10, 1911.

And now, finally, Carl Flesch. On his last evening he was marvelous. Judged by his seriousness, he might be taken for North German. Out of the disciple of the violin, who pursued his way with inexorable consistency, has grown the classic violinist, who alone is endowed with the spirit of Joachim. There is something majestic about his Bach playing. Under the bow of this artist the chaconne rings with the quiescence of tradition, style and individuality. There is not a single note that lacks depth of soul. And how much a matter of course polyphonics on the violin seem with him! How surely Flesch moves forward along this rocky path! No other violinist of our day commands the classic style of art as he does. When on such an evening a select audience cheers the artist, they are well compensated for much of the caterwauling which the concert halls offer.—Adolf Weissmann, in Deutsche Montags Zeitung, Berlin, February 13, 1911.

Among the solo concerts of the past week one stands forth with more than serious importance: this was the evening which Carl Flesch gave in the Singakademie with the Philharmonic Orchestra under Dr. Kunwald. The rank of this artist is no longer a matter of question; we must count him among the very first violinists of the present, for, aside from the infallibility of his technical mastery, his tasteful phrasing, his clear, virile conceptions, freed from everything academic, and the flexibility and warmth of his



tone stand almost absolutely alone. This violinist's tone has the quality of the singer's; in this respect it surpasses our desire to hear music that touches the heart. Flesch commenced with Mozart's A major concerto, which he interpreted with a sure feeling for style. Then followed Bach's D minor suite for violin alone. In this he was at his best in the gigue. . . . In the Brahms concerto we enjoyed unalloyed pleasure. The cadenza of the first movement was for me the climax. Here the internal and external features of the violinist's art showed up to best advantage. Flesch was stormily applauded.—Berlin Tageblatt, February 14, 1911.

That alongside of this master of the baton only a master of solo playing could find recognition goes without saying. It was therefore a wise choice on the part of the direction to engage such a one in the person of Carl Flesch, who two years ago introduced himself here so brilliantly with the enormously difficult Joachim concerto. This extraordinary violinist played this time the Beethoven concerto and, indeed, with such a masterly and highly intellectual interpretation and with such perfection of technique that the performance must be designated as ideally beautiful and must be ranked as equal with Joachim's own—and by this I mean in Joachim's best period. To the endless applause the delightful artist responded with an incomparably played movement of the Bach solo sonata.—Karl Seiffert, Bremen Nachrichten.

### BUFFALO MUSIC.

BUFFALO, N. Y., May 18, 1911.

A concert under the auspices of the Twentieth Century Club (musical direction of Madame Blaauw) was given Thursday evening, May 11, by Rebecca Cutter Howe, Margaret Adsit Barrell, Frank A. Watkins, Thelma Adam, Mrs. Ralph Hillman, Fred C. Busch and Madame Blaauw. The program follows:

Two quartets, from *Aus verwehten Blättern*.....Krug  
O, Chide Me Not. . . . .  
Serenade to Elsa. . . . .  
Spanish love songs.....Schumann  
Prelude (tempo di bolero) for piano.  
Song for soprano, Grief Within My Heart I Bear.  
Song for tenor, O, How Fair Is One Dear Maiden.  
Duet for soprano and alto, O, Deck Me with Flowers.  
Intermezzo (National Dance) for piano.  
Song for tenor, O, How Cruel Is the Maiden.  
Song for alto, High Are the Mountains.  
Duet for tenor and bass, Eyes of Azure Hath the Maiden.  
Quartet, Dark'ning Brightness, Dazzling Light.  
Melodramas, Two poems in prose by I. Tourgenief with music by.....Ar. nsky  
How Fresh, How Lovely Were the Roses, Then.  
The Nymphs.  
Love songs, waltzes for piano duet with voices ad libitum.....Brahms  
O, Give Answer, Maiden Fairest.  
O'er the Rocks the Tide Beats High.  
Dark Eyed Maiden.  
Like the Sunset's Crim'on Splendor.  
Thou Tender, Trailing Ivy.  
A Pretty, Tiny Bird Once Flew.  
How Sweet, How Joyous Dawn'd E. ch Mor ow.  
When Thy Glance Is Fond and Kind.  
In Wood Embower'd.  
O, How Soft Yon Murm'ring Stream.  
No, There Is no Bearing with These Spiteful Neighbors.  
Locksmith, Ho!  
Bird in Air Will Stray Afar.  
Bright Thy Sheen, O, Luccent Wave.  
Nightingale, Thy Sweetest Song.  
Ah, Love Is a Mine Unfathom'd.  
Nay, Tarry, Sweetheart.  
A Tremor's in the Branches.

The Spanish Love Songs and the Brahms Love Songs were novelties much enjoyed by the large audience. Madame Blaauw played the prelude "Tempo di Bolero" very brilliantly, also intermezzo, and was given an armful of American Beauty roses. The two vocal quartets were arranged as incidental solo duos, trios and one quartet. All acquitted themselves admirably, but the soprano and alto, Mrs. Howe and Mrs. Barrell, did more artistic work. It is a great pleasure to hear these singers. Each possesses an unusually good voice. Mrs. Barrell has not been heard here often in concert, and her friends were charmed with her rich contralto voice and freedom from mannerisms. "The Liebeslieder" of Brahms were exquisite, arrayed in waltz form for piano duet played by Mesdames Blaauw and Hillman, instrument and voice, were interwoven and all of the songs given expressively. The concerted numbers were in some instances repeated, for they were given with much spirit. Mrs. Barrell and Miss Adam received flowers. The program was a novel one. The handsomely gowned audience made a beautiful picture assembled in the lovely "court," with its sculptured frieze and handsomely appointed accessories. As it dispersed, favorable comment was heard on the versatility and talent of our local performers.

A decided acquisition to Buffalo's musical circles are Mr. and Mrs. William Oucken, of Lafayette avenue, recently arrived from Europe. The fine baritone is a Swiss whose specialty is voice culture and violin instruction. Mrs. Oucken is from Finland, a concert pianist and a graduate of Helsingfors Conservatory. She has studied with Jasevo, and in Berlin had lessons of Ansgore and Godowsky. As a result of a competitive piano contest Mrs. Oucken was awarded the first prize by the Czar of Russia. As a teacher of the piano she is an exponent of the Breithaupt method. Languages are taught also by the talented couple.

The Rubinstein Club will sing Harriet Ware's "Sir Oluf" at the Hotel Iroquois, on May 25. Several local

artists will assist, among whom will be Mrs. Oucken, pianist. May 27 at the same hotel the annual Rose Luncheon will be given, a function similar in some respects to the New York Rubinstein's White Breakfast, but in no sense an initiation.

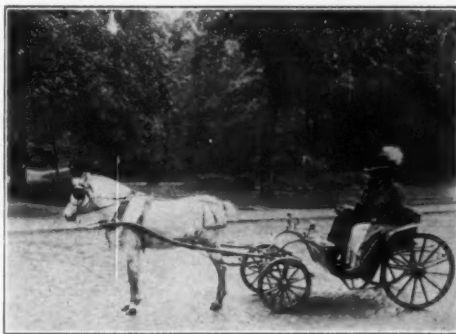
VIRGINIA KEENE.

### Josef Lhevinne Gives Pupils' Recital.

April 30 pupils of Josef Lhevinne played the following program at his beautiful home at Wannsee:

Concerto, F sharp minor.....Rachmaninoff  
W. Boughton.  
Sonata, A minor.....Schubert  
Miss C. Norden.  
Nocturne, F major.....Chopin  
Etude, C major.....Chopin  
Mrs. S. Liebes.  
Rondo, E flat major.....Chopin  
Miss J. Weisskopf.  
Sonata, G minor.....Schumann  
P. Wells.  
Variations Symphoniques.....Césari Franck  
Miss B. Shotts.

Mr. Lhevinne himself played the second piano parts for Nos. 1 and 6. The playing of the six young pianists who



LHEVINNE'S WANNSEE HOME.

An American pupil returning after her lesson to the railway station with the pony "Puck."

took part was excellent in every respect and did great credit to themselves and their famous teacher. The recital was listened to by an audience made up exclusively of pupils of Mr. and Mrs. Lhevinne and the event was very much enjoyed by all present.

### Granville Spring Music Festival.

The annual musical festival of the Engwerson Choral Society took place on May 18-19 at Granville, Ohio. Although Granville is so conservative in many of her methods as to have retained to a remarkable degree her Puritan ideals, she has kept abreast of the times in the things which would further her artistic and intellectual development and always has been ready for the next step in true progress. In April of 1905 under the auspices of the Centennial Association, Arthur L. Judson made the initial venture which convinced him that Granville might and should become a musical Mecca for Central Ohio, and the success attained has warranted the continuance of the festival yearly. The first concert program was as follows:

Festival March, from Tannhäuser.....Wagner  
Miss Benedict.  
Concerto in D minor.....Wieniawski  
Mr. Sturmer.  
Come Beloved (Atalanta).....Handel  
Traum durch die Dämmerung.....Strauss  
Pogner's Address (Die Meistersinger).....Wagner  
Mr. Ball.  
Lyric poem, The Blessed Damsel.....Debussy  
The Shepardon Glee Club.  
Miss Rose, Miss Chrysler.  
Schoen Rosmarion.....Kreisler  
Scherzo.....Drda  
Rondo Capriccioso.....Saint-Saëns  
Mr. Sturmer.  
Dearest.....Homer  
Friar's Song (Ivanhoe).....Sullivan  
I Am Thy Harp.....Woodman  
Who Dares the Bronco Wild Defy (from Natoma).....Herbert  
Mr. Ball.  
Land Sighting.....Grieg  
The Denison Glee Club.  
Mr. Babb.

The soloists and organizations appearing were:—Sopranos, Elizabeth Rothwell-Wolff, Irene Armstrong, Marion Grayson Rose, Allieret Chrysler, Selma Meta Ladzinski; contralto, Madame Stillwell-Hagar; tenor, George Harris, Jr.; baritone, Walter Bentley Ball; bass, Karl Richter Babb; violinist; Emil Sturmer; organist, Elizabeth Benedict; accompanists, Mayme Baker Worley, Karl Henry Eschmann; Engwerson Chorus, St. Paul Symphony Orchestra, Denison Glee Club and Shepardon Glee Club.

The second concert consisted of the Dvorák "From the New World" symphony, played by the St. Paul Symphony Orchestra, Walter H. Rothwell, conductor; an aria by Madame Stillwell-Hagar; No. 1 "Peer Gynt" suite, "Die

Meistersinger" vorskpiel, and "Dich Theure Halle," from "Tannhäuser," sung by Madame Rothwell-Wolff. The final concert was devoted to "The Creation," under the direction of Carl Paige Hood.

### Jomelli Recitals in London.

Jeanne Jomelli, the Dutch prima donna, gave recitals at Bechstein Hall, London, May 2 and 12. The following notices tell of her triumphs at the first recital:

Madame Jomelli's soprano voice is remarkable for its power in the high register. . . . The quiet, reflective mood of Rhene-Baton's "Les Heures d'été" was well expressed, while Massenet's dainty "L'Eventail" was sung with real delicacy. In the management of her voice Madame Jomelli shows considerable skill, even in quality and sympathetic in timbre. . . . It was always produced in a way that bore testimony to the soundness and sureness of the artist's technique. One must commend Madame Jomelli, who is a native of Holland, for the excellence of her diction in English. . . . Her versatility was further displayed in some well-chosen German numbers. . . . The singer met with an enthusiastic welcome.—London Telegraph, May 3, 1911.

Duparc's lovely "Phyllide" was charmingly sung, and the flexible and even quality of the recital giver's voice was very noticeable in a Netherland serenade, while on the lighter side Massenet's "L'Eventail" and an unpretentious ditty, "Phyllis," were delivered with an intimacy and delicacy which, added to the fact that Madame Jomelli sang in no fewer than five languages, showed how versatile are her gifts.—London Standard.

Jeanne Jomelli is an experienced and versatile singer, with a firm control of a sympathetic and powerful voice, and her rendering of the well-known scena, "L'annee en vain chasse l'annee," from Debussy's "L'Enfant Prodigue," was marked by intense feeling and varied color. In more lyrical numbers like Rhene-Baton's "Les Heures d'été," a Flemish serenade by De Lange, and Hermann Klein's "Dawn of To-morrow," she sang with beautiful evenness of tone and charm of phrasing and her English diction was notable for its clearness. The program was unusually polyglot, for it ranged over five languages.—London Times, May 7, 1911.

The floral decorations, to say nothing of the bouquets and baskets of flowers that found their way to the platform at Bechstein Hall yesterday afternoon, revived memories of Madame Meiba's public appearances. On this occasion the artist in whose honor they had been provided was Madame Jomelli, a Dutch soprano who has had a good deal of operatic experience under Mr. Hammerstein's management. Madame Jomelli has a fine, ringing voice of a singularly equable quality, and her singing is a real pleasure to listen to.—London Daily Express, May 3, 1911.

This artist is gifted with a beautiful voice of Meiba-like purity, and her interpretations of operatic excerpts and songs were instinct with dramatic perception and fascinating subtlety of expression.—The Referee, May 7, 1911.

It is seldom that an artist is better equipped than Madame Jomelli, whose recent recital took place before an audience which quickly recognized that in the concert giver they were listening to one whose art has much to recommend it. Her voice is of fine quality, her style distinguished, her interpretative powers quite remarkable, and no one is more successful in preserving the characteristics of widely contrasted songs, the skill with which the newcomer applies the varied shades of "color" being a matter for congratulation.—The Morning Advertiser, May 6, 1911.

Exceptional vocal gifts were displayed by Jeanne Jomelli in the course of her recital at Bechstein Hall on Tuesday afternoon, and their use was governed by musicianly intellect and skill. Her tone in pianissimo was as pleasant and well controlled as in any other grade of strength.—Morning Post, May 5, 1911.

### A Bauer Critique.

An American artist and critic commenting on Harold Bauer's recent success at Brussels, as soloist of the Ysaye symphony concerts, writes:

In Bauer's interpretations there is perhaps no one quality more noticeable than the ideal balance of the subjective and objective viewpoint, his remarkable way of getting at the inner meaning of a composition, losing himself, as it were, in the spirit, a character of the work, while reproducing it with such life and charm that it stands forth as a vivid tone picture, beautiful, impressive, and never to be forgotten. He has the faculty of poetic divination, a most rare intuitive and sensitive insight which makes him an artist of surprising versatility. Credited with being the greatest living player of Schumann, other critics praise him no less for his interpretations of Chopin, Beethoven and other masters. Bauer today is greater than ever.

Bauer will devote all of next season to this country, his sixth American tour, during which he will be heard with all of the leading orchestras.

### Inga Hoegsbro to Play Scandinavian Music.

The successful pianist of this generation is the pianist who has a "style individuelle." In presenting Inga Hoegsbro to the American public, several introductory notes are necessary, for she has a style entirely her own. She is a pupil and a close personal friend of Sinding. She comes to America fully prepared to offer the best and the true interpretation of Northern music. Miss Hoegsbro is gifted in many ways. She has technique in abundance and her keen insight in the finer details of composition stamps her an artist of high rank. Clubs and societies enjoy and learn much from Miss Hoegsbro's programs.

The son of a well-known musician is about to wed. May he never forget that in the interest of harmony, a man sometimes has to sing an extremely subdued accompaniment while the soprano soloist "takes the lead."—New York Evening Sun.



HEMENWAY CHAMBERS,  
Phone, B. B. 1439,  
Boston, Mass., May 20, 1911.

There were several marked features noted in the recital program given by Charles Anthony at Jordan Hall on the evening of May 15, and among them the most conspicuous was a sort of general universality of artistic achievement which made all he did of special interest. It is a far cry indeed from the Schumann symphonic etudes and "Vogel als Prophet" to the Bach prelude and fugue in D, No. 5, the Brahms caprice, intermezzo and rhapsodie, or the Liszt etude in D major, to the Debussy "Clair de lune" and the Strauss-Schuetz "Fledermaus" waltzes. But where the big sonorous effects were necessary Mr. Anthony supplied them in a magnificently virile manner, while the Debussy number and the "Bird as Prophet" came as an utter revelation of exquisite color gradation, and in absolute unity with his unusually rich gift of musical imagery. A number of recalls at the close brought as encore the "Poisson d'Or," and here again the fantastic lightness of his exposition brought the subtle elements of the Debussy metiere to a fascinatingly luminous clarity that was thoroughly appreciated by all, irrespective of whether they were or were not admiring disciples of the whole tone scale and its ramifications.

A telegram received from Director Henry Russell confirms the report of George Baklanoff's reengagement for next season at the Boston Opera House. Mr. Baklanoff has been singing with great success at the Berlin Komische Oper, where his enormous success as Baron Scarpia in "Tosca" made him the popular singing hero of the Berlin public for the time being.

Concertmaster Anton Witek, of the Boston Symphony Orchestra, and his genial wife, were hosts at a "kaffeeklatsch" held at their spacious home on the afternoon of May 16, which called together a number of Mr. Witek's orchestra colleagues besides other friends of the popular artist pair. In consonance with the real German custom all had come prepared with their most entertaining stories, so what with Mr. Witek's own racy experiences as a soldier lad, and the varied tales of the others, the guests were kept in a constant gale of hilarity, during which the excellent coffee and other good things provided were discussed with a gustatory relish which spoke volumes for the many sided gifts of Madame Witek, aside from her great musical endowment.

An altogether pleasant surprise for the summer sojourners of the Bureau of University Travel to the Home of Music and Musicians came with the announcement of the fact that the management has at length been enabled

to secure seats for the opening performance of the "Ring" at Munich, August 2. This is especially fortunate in view of the fact that it is well nigh impossible to secure seats for a single performance either at Bayreuth or Munich, and more particularly so at any of the early performances of the work.

A recital program given by Edith Castle that included Cadman's "Sayonara" and Mrs. Beach's "Ah! Love but a



Photo by Marceau, Boston.

CHARLES ANTHONY.

Day," was the occasion which drew a large gathering to the beautiful Chestnut street home of Mrs. William C. Hayes, of Haverhill, Mass., and earned many encomiums for the singer.

Cadman, the indefatigable, best enjoys his rest while working. Wishing therefore to aid the Presbyterian San-

itarium of Albuquerque, N. M., where he has been staying during the past winter, he gave his American Indian Music Talk at the Presbyterian Church of that city, and a goodly sum was the netted result of the venture.

Bound for Naples on the steamer Canopic, which sailed May 20 Theodore Bauer, his wife, and her sister, formed a merry party for a summer jaunt on the Continent both on business and pleasure bent. All expect to return during the latter part of August.

Samuel L. Studley, long and favorably known as one of the best conductors of English opera in this country, reports a most successful teaching season, with a number of promising voices under his special guidance.

A particular feature of the Pop concert of May 15 and one which roused much interest was the performance of three German folk-songs by the horn quartet of the Boston Symphony Orchestra (Messrs. Hess, Lorbeer, Hain and Phair). This happy innovation in program making brought a deal of appreciation for Mr. Strube as conductor, while his reputation as composer of lighter, in addition to more serious works, was well sustained by his romance for cello excellently rendered by Mr. Keller, and the vivacious German march which opened the program.

The joint recital given by Concertmaster Anton Witek and Vita Witek before the Woman's Club of Fall River (Mass.) May 16, at once brought the gratifying response of a return engagement, and a deal of praise for both artists and their consummate rendering of the following program. Bach-Tausig toccata and fugue in D minor, Wieniawski violin concerto to which Mr. Witek responded with the Dvorak humoresque as encore, "Don Juan" fantasia of Liszt, and the Beethoven F major piano and violin sonata for the closing number on the program.

Offenbach's "Tales of Hoffmann" was the season's closing performance given by an English Grand Opera Company at the Boston Opera House last week.

A quaintly charming, individualistic young girl, looking for all the world as though she had just stepped out of a child's paradise where little tots are gently led through the medium of music to the deeper lessons of life, was the picture Ida C. Knapp unconsciously made while singing a series of little songs composed by herself which ought to fill a long felt want in the musical pedagogical world of today. There were a number of educators present at the Students' Union on Saturday morning, May 20, when this exposition was held and all spoke in the highest terms of praise of the work this young girl is placing before the public. The book of songs consists in part of a series of short cycles and single numbers labelled thus: "Evening Song," "The Christmas Tree Candle," "The Spinning Top," "Swinging," "My Grandmama," "My Father," a cycle of five "Bird Songs" with introduction, "Shepherd's Idyll," (cycle), "Twinkle Little Star," "Shadow Children," "Boating" (cycle), "The Tea Party" (cycle) "The Bee" and a lullaby as a close; thus bearing out the idea of all children's stories which end up with the restful bedtime appeal. Miss Knapp might well bear the title of musical prophet of the young, since through her own instinctive aptitude and pedagogical experience, she has been able to grasp the elusive something in the child nature which transposed into song-form, makes of her modest little book a literary and musical gem of the widest significance and utmost usefulness of purpose.

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**George Sweet's Studio Musicales.**

In spite of the lure of the open fields on such a delightful May day as last Sunday the studios of Mr. and Mrs. George Sweet were filled with an enthusiastic audience to listen to a finished program by Mr. Sweet and some of his advanced pupils.

Mr. Sweet opened the program with the aria "O Don Fatale" ("La Forza del Destino," Verdi), the opera in which he made his debut in Italy at the age of twenty-four. He sang it with magnificent breath of phrasing and sonority of tone and in great contrast to the duet from "Barbiere di Siviglia" (Rossini), soprano and baritone, which Mrs. Hummel and he sang and acted with all the spontaneous gaiety and fun required, and later in the duet from "Traviata" (Verdi), contralto and baritone, showed still another style, sorrowful and tragic, with beautifully blended tone and exquisite shading.

Mrs. Hummel, soprano, sang charmingly "Spring Song," Henschel, and "Cuckoo," Liza Lehmann. George Fleming, baritone, delighted particularly the lovers of Scotch ballads with the old favorite "Loch Lomond," sung with fine ringing tone and hearty style. "Povera Rondinella" (scontrino) was very well suited to Mrs. Maverick's low rich voice, and Mr. Edward Rolfs pleased immensely with two songs by Abt, "Leibchens Reichthum" and "Im Thüringer Wald."

Mrs. Sweet assisted in her usual artistic manner with the accompaniments and played with very rippling tone and fine technical facility "Wellen und Wogen," by Leschetizky, her old master in Vienna.

After refreshments and many felicitations the guests took their departure expressing regret that this closed for the season a most enjoyable series of musicales.

**Fiqué Eighty-fourth Musicales.**

The vocal and piano students of the Fiqué Musical Institute, of Brooklyn, engaged in a recital on Saturday evening, May 20. Following is the program:

Concerto in C, adagio and finale.....	Weber
Clara Heckerling.	
(Orchestral accompaniment upon second piano.)	
Jewel Song (Faust).....	Gounod
The Lass with the Delicate Air.....	Arne
The Swallows.....	Cowen
Frances Blankmeyer.	
Fantasy on Flotow's Martha.....	Dorn
Eva Olson.	
Fantasy on Auber's Fra Diavolo.....	Smith
Ruth Butterfass.	
Lend Me Your Aid (Queen of Sheba).....	Gounod
Ecstasy.....	Beach
Gondoliera.....	Meyer-Helmund
Autumnal Gale.....	Grieg
Anna Treckmann.	
Polonaise, C sharp minor.....	Chopin
Fantasy on Verdi's Rigoletto.....	Liszt
Anna Christine Schmidt.	
Shadow Song (Dinorah).....	Meyerbeer
Märznacht.....	Taubert
Madrigal.....	Harris
Millicent Jeffrey.	
Papillon.....	Grieg
To the Spring.....	Grieg
Scarf Dance.....	Chaminade
Pierette.....	Chaminade
Minnie Singer	
Ballade, D flat.....	Liszt
Walter's Prize Song, from Die Meistersinger.....	Bendel
Dorothy Boyden.	

**Suggestion for Boston.**

Nikisch is to direct the London Symphony this year and, what is of even greater interest to America, he will bring the organization over to the United States next year and make a tour of the country. It seems a pity that the Boston Symphony has never been to Europe. A visit from that great orchestra would do more to clear up ideas on the subject of music in America than much unsupported assertion. We, of course, believe that the Boston Symphony has no superior anywhere and only one or two equals. But, of course, it is idle to expect Germany, France or Italy to believe that on mere report. Before they will credit such a statement, they must hear the orchestra for themselves. For our own sakes as well as for theirs we wish that they might.—Rochester Post Express.

**Demands for Ludwig Hess.**

Ludwig Hess, the eminent German tenor, has received a cable from his American manager, M. H. Hanson to cancel his appearance at the Liszt festival in Germany set for the month of October. Mr. Hanson has received demands for Hess and the manager wants the artist here to accept the engagements he is urged to make. Among the early autumn engagements offered for Hess is one from the Cincinnati Symphony Orchestra, and there are three other fine engagements awaiting him about this time.

Hess is a finished oratorio artist as well as a recital singer of the highest rank. It goes without saying that he is superb when singing with an orchestra. He is accom-

plished as a linguist, too, as has been disclosed by his pure English diction and his French enunciation.

Among Mr. Hess' recent appearances abroad was a performance of Bach's "Passion According to St. John," at Zurich, Switzerland. He also sang in Leipsic, Germany, in a performance of the "Passion According to St. Matthew." Criticisms of these two events read:

Ludwig Hess possesses all that is necessary for the part of the Evangelist. He distributed his rich gifts right royally, and he reminded us very strongly of the never-to-be-forgotten Heinrich Vogl.—Neue Züricher Zeitung.

Ludwig Hess as Evangelist rose head and shoulders above the other soloists. He only can sing this music in such style. In this respect he has no second. He creates an Evangelist, who shows his thorough participation in all dramatic occurrences and only relates when active participation is excluded.—Leipziger Neueste Nachrichten.

**Evelyn Fletcher-Copp's Fine Work.**

In a short, pithy pamphlet entitled "A Word to Music Teachers," Evelyn Fletcher-Copp has sent forth a noble and lofty plea for co-operation among musicians for the safeguarding of the young by imparting to them the high-



EVELYN FLETCHER-COPP, OF BOSTON, AND HER ELDEST SON, THEODORE.

est ethical musical standards only, which should rouse fathers and mothers to demand the best of the teachers they engage, more particularly when that best is theirs for the asking.

After all is said and done, time and the results produced are the sincerest criterion of the ultimate fitness of any mode of teaching for the young, and, as the teachers selected for this musical missionary work become in a sense the banner bearers for the system, Mrs. Copp has much indeed to answer for in preparing these teachers for the work of representing her own high standards in the guise best suited for the needs of those upon whom children depend for musical guidance.

Having just returned from a six months' stay in England, where she lectured before the Royal College of Music, the Manchester Guild of Education at Liverpool University, the Birmingham Incorporated Society of Musicians, at the Metaphysical and Lyceum Clubs of London, at St. Dunstan's Academy (Plymouth), Froebel Institute of West Kensington, Royal Normal College for the Blind of London, and at private homes in Bournemouth, Wolverhampton, Southampton, Sale, etc., and having been everywhere received with the greatest distinction, Mrs. Copp is better than ever prepared to answer all inquiries and to impart the added knowledge gained by the constant evolution of a system of musical training for children originated entirely by herself.

With the promise, therefore, of an overflow summer class, including members from every State of the Union and from various parts of England, Mrs. Copp's hospitable Brookline, Mass., home used as the meeting place, if not the actual schoolroom of these enthusiastic students, becomes a real center of inspiration for these young people, who thus bear its radiating helpfulness onward and upward for the leavening and upliftment of humanity.

**Arthur Hackett to Sing in Plainfield.**

Arthur Hackett, the new tenor (brother of Charles Hackett), will sing in Plainfield, N. J., May 26, in a performance of Mendelssohn's "Hymn of Praise."

**Louis Blumenberg to Spend Summer Abroad.**

Louis Blumenberg, of THE MUSICAL COURIER, and his sisters, the Misses Blumenberg, sailed for Europe last Saturday on the steamer Lapland of the Red Star line. Mr. Blumenberg will go to London first and later will visit France and Germany.

**Reinhold von Warlich in Europe.**

Reinhold von Warlich, the lieder singer, was among the artists who said "Auf wiedersehen" before he sailed for Europe. Mr. von Warlich was very successful on his Western tour. His accompanist, Uda Waldrop, is at his home in California.

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WASHINGTON, D. C., May 12, 1911.

The much heralded recital by Richard B. Backing took place Tuesday afternoon at the Columbia Theater before a large audience of friends. The affair was under the management of Mr. Backing's teacher, Sidney Lloyd Wrightson, president of the Washington College of Music. The sustaining artist of the occasion was S. M. Fabian, pianist, well known in the South, whose brilliant playing is always received with acclaim. Others assisting were Gertrude Reuter, soprano; Mendelssohn Quartet; Gertrude Reuter, soprano; Faye R. Bumphrey, contralto; Richard P. Backing, tenor; George Miller, bass. Mr. Backing is now out of the semi-professional class, having just signed with Savage for five years in principal roles, so it is said, and, of course, must stand the test and make good. Mr. Backing has a flexible tenor voice and his first group of songs was well sung with the exception of the extreme pian-

issimo which did not carry, as the young man cut off the resonators, which of course ruined the carrying power; he was not heard far beyond the middle of the house. His is not an operatic voice; rather concert or parlor. From the attitude of the Washington musician towards the least adverse criticism the writer is inclined to quote from the Hindu, "Keep silence well; mean praise is not valued among the munificent." "Mean" being used in the sense of Medius.

The Rubinstein Club, of Washington, under the leadership of Mrs. A. M. Blair, gave its last concert of the season at the Arlington Hotel, Wednesday evening before an audience of six or seven hundred people, who were delighted with the excellent program. Mrs. Blair controls her singers through their seeming love of her striking personality, rather than broad musicianship, and obtains some fine results. The assisting artists were Rosalie Wirthing, of New York, soprano; Dorothy Johnstone Gaele, harpist. Both these artists are well known to the New York and general public, and to hear them is a treat. The harp has seldom been heard in Washington as a solo instrument.

Thursday afternoon, May 11, at the residence of Mrs. John Jay White, an appreciative audience greeted Amy Grant, of New York, when she presented the opera "Parsifal," as a reading with the piano score. Miss Grant is a beautiful woman and her diction is a delight, but it was with regret that the audience found itself facing a stream of light through the open conservatory doors, causing Miss Grant to appear as a mere outline; her face being in utter darkness. More credit to her diction. The patrons were: Mrs. John Jay White, Baroness Hengelmüller, Mrs. Rockwood Hoar, Mrs. Murry Crane, Mrs. Albert Beveridge, Mrs. John B. Henderson, Mrs. Gordon Cum-

ming, Mrs. John Hays Hammond, Mrs. Burton Harrison, and others.

A Musical Tea in the studio of Ethel Tozier, composer and teacher of piano, Saturday, May 6, was thoroughly enjoyed. The program was given by Edith Strasberger, pianist, and Hazel Reeder, soprano. Miss Tozier sails soon for Europe.

Saturday evening at the Washington Club another of Miss Tozier's pupils, Iverna C. Child, was heard and had the assistance of two fine young musicians, Mrs. Horace Dulin, violinist, and Mabel Roberts, soprano. Miss Child plays with remarkable accuracy for so young a player, but her position at the piano is very bad; her arm being fully extended and almost perpendicular; most remarkable. Mrs. Dulin and Miss Roberts were most pleasing in their numbers.

The Music Study Club held its last meeting at the home of Miss Kidwell on Monday, May 8.

Great regret is expressed on account of the prolonged sickness of Madame Oldberg, though her pupils hope to have her back at the studio in the Belasco Theater shortly, where a warm welcome awaits her, as there are several out-of-town singers here for their annual coaching under this able teacher. Miss Carol, an assistant of Madame Oldberg, will soon leave for the summer vacation.

The President has extended an invitation, through Count Carl Moltke the Danish Minister in Washington, to the student chorus of the University of Copenhagen to sing at a garden fete at the White House, Friday, May 19.

DICK ROOT.

## Later Washington Notes.

WASHINGTON, D. C., May 19, 1911.

The Mozart Society, of New York, Arthur Claassen, director, was heard at Mrs. Taft's garden party on the afternoon of May 12. The program was: "Lullaby" (Mozart-Claassen), "The Rosary" (Ethelbert Nevin), "By the Beautiful Blue Danube" (Strauss).

The Motet Choir, one of the best drilled organizations in the city, presented its director and accompanist, Mr. and Mrs. Otto Torney Simon, with a handsome silver service at the rehearsal last Tuesday night.

The Von Unschuld University of Music, Marie von Unschuld, president, has issued invitations to the commencement exercises and recital to be held Friday, May 26, in the new Masonic Temple Auditorium. Wednesday, May 24, at the Washington Club, a recital will be given by the pupils of the branches of the university.

The District of Columbia Chapter of the American Guild of Organists was entertained at the studio of Oscar Franklin Comstock, May 13, when Heinrich Hammer, organist and composer, talked to an attentive audience on "Modern Harmony and Composition."

Girlie Louise Corey, soprano, is singing in recitals through Virginia and the South.

The Mendelssohn Quartet, all pupils of Sidney Lloyd Wrightson, president of the Washington College of Music, gave a concert at Central High School, May 10, assisted by William C. Mills.

Paul Bleyden, tenor, has been singing with great success with an opera company in Philadelphia. Mr. Bleyden has decided to remain permanently in Washington, where he has a large class.

Helen Donohue DeYo, soprano soloist with the Washington Choral Society recently when "Elijah" was sung, repeated the solo "Hear Ye" with fine effect last Sunday morning at St. Margaret's Church. At the time the oratorio was given Mrs. DeYo was criticised by a local paper as having a continuous portamento. After hearing Mrs. DeYo sing the writer feels this to be a grave error, typographical or otherwise. Rather say, portando la voce, somewhat different and commendable. Mrs. DeYo has a personality that speaks through the medium of her beautiful soprano voice, reaching the hearts of her auditors—something not all fine voices do.

Mildred Ryder, pianist, was heard in recital in the lecture hall of the Public Library recently.

DICK ROOT.

## E. S. Brown in Chicago.

From Chicago, Manager Brown writes that he has been unusually successful and will extend his trip to the Pacific Coast.



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## MENDELSSOHN CHOIR FESTIVAL.

OMAHA, Neb., May 17, 1911.

The first of a series of five annual festivals, to be given by the Mendelssohn Choir of Omaha and the Theodore Thomas Orchestra, of Chicago, was inaugurated Monday evening, April 15, at the Auditorium. A committee consisting of Mrs. Charles E. Johannes, Mrs. F. P. Kirkendall, Mrs. W. A. Redick, Mrs. Warren C. Blackwell and Mrs. Lowrie Childs from the Society of Fine Arts planned and supervised a most attractive decoration scheme, which, by the way, was but one indication of the wonderful amount of detail work which had been done for this festival. Artistic programs, for the series, complete, contained not only orchestra notes but the libretto of "The Death of Minnehaha" as well as of "Elijah." The attendance surpassed all records, being never less than 3,000 and for the final concert about 4,000. The executive committee is highly gratified and justly proud of Chairman Major H. M. Lord, who is incidentally a tremendously busy man in his official capacity as chief paymaster of the Department of the Missouri. His persistent energy and exceptional ability have inspired the admiration of the entire community. The official organization is as follows: Thomas J. Kelly, conductor; officers: Major H. M. Lord, president; Mary Learned, Louise McPherson, vice-presidents; Frank B. Burchmore, treasurer; Albert A. Wedemeyer, secretary. executive committee: Major H. M. Lord, Walter H. Dale, Jean P. Duffield, John S. Helgren, Lucius Pryor, John A. McCreary, Sigmund Landsburg, Arthur V. Jessen, Frank B. Burchmore, John Mellen; choral organization: Grace L. Hancock, accompanist; Iona B. Lewis, membership secretary; Harry H. Cockrell, librarian; W. H. Dale, Jean P. Duffield and Mellona Butterfield, chorus committee.

The program for the evening of May 15 follows:

Overture, Solennelle	Glazounow
Theodore Thomas Orchestra	
Suite, The Wand of Youth, No. 2	Elgar
March, The Little Bells, Moths and Butterflies, Fountain Dance, The Tame Bear, The Wild Bears	
Theodore Thomas Orchestra	
The Death of Minnehaha	S. Coleridge Taylor
(Words by Henry W. Longfellow)	
Perceval Allen, soprano; Clarence E. Whitehill, baritone; Mendelssohn Choir and Theodore Thomas Orchestra	
Concerto for violoncello, op. 104	Dvorak
First Movement—Allegro	
Bruno Steindel and Theodore Thomas Orchestra	
Symphonic poem, The Moldau	Smetana
Theodore Thomas Orchestra	
Overture to Tannhäuser	Wagner
Theodore Thomas Orchestra	

The Theodore Thomas Orchestra had not been heard here under the direction of Frederic Stock, in fact, not in thirteen years. Bruno Steindel long has been a favorite in Omaha and his exquisite rendition of the concerto for violoncello brought him an ovation. He was obliged to respond with "The Swan" of Saint-Saëns and even again with "Serenade Espagnol," Glazounow.

"The Death of Minnehaha" was given a remarkable reading under the direction of Thomas J. Kelly. Attacks, rhythm, enunciation and technical effects could not suffer in the hands of so excellent a musician, but from a hundred and seventy-five singers, Mr. Kelly secured rare finesse. A conductor who matches his sensitive regard for the contour of the music phrase or who shares his ability to give life and beauty, must be rare. Omaha has never before listened to such choral work.

The afternoon program for May 16 was as follows:

Soloists: Max Landow, pianist, and Hans Lets, violinist.	
Overture to Oberon	Weber
Concerto for piano, No. 5, E flat, op. 73	Beethoven
Mr. Landow and Orchestra	
Adagio for violin, from Concerto, G minor	Bruch
Rondo for violin, from Concerto, E major	Vieuxtemps
Mr. Lets and Orchestra	
Concert waltz, op. 47	Glazounow
Orchestra	
The Harvest Festival, from Moloch	Schillings
Orchestra	

The matinee performance did not fall short in either interest or appreciation. Beethoven's E flat concerto proved an excellent medium for Max Landow's brilliantly poetic interpretations and beautifully cultivated tonal work. His reception was most enthusiastic as were the five tumultuous recalls which followed: The clear technic and high conceptions of Hans Lets, won cordial approval. He played "Meditation of Thais" (Massenet) as an encore.

"Elijah" was sung on the evening of May 16, the soloists being Miss Perceval Allen, soprano; Janet Spencer, contralto; Reed Miller, tenor, and Clarence E. Whitehill, baritone.

The closing concert was the big achievement of the festival and the work of the conductor and chorus rose to towering heights. Especially remarkable were the mezzo effects in "Behold! God the Lord Passed By" and the powerful climaxes in "Baal, We Cry to Thee" as well as the two final choruses. The trio of the Angels, in the second part, was given with surpassing beauty by Miss Allen, Mrs. Thomas J. Kelly and Miss Spencer. The distinguished baritone, Clarence E. Whitehill, sang the part of Elijah with fine effect and great tonal beauty. Perceval Allen, as the Widow, sang with amplitude and great

beauty of tone. Janet Spencer's offerings were characterized by charming simplicity, repose of style and true insight into their respective messages. The limited opportunities of Reed Miller won liberal applause.

A festival of three glorious programs, generously supported and equally appreciated, means that Omaha has taken a step forward and that the present achievement of the Mendelssohn Choir assures the success of future plans. The 1912 festival has been announced for April 23 and 24.

## OMAHA NOTES.

The Tuesday Morning Musical Club is making elaborate plans for the coming season, under the direction of its very efficient president, Mrs. C. M. Wilhelm. The year will open on November 7, with an "American Indian Music Talk" by Charles Wakefield Cadman and Paul Kennedy Harper. During the year there will be recitals by Mabel Crawford-Welpton, contralto; Belle Robinson, pianist; and a series of Wagnerian lectures by Thomas J. Kelly as well as several special programs in the hands of club members.

The Apollo Club opened its first season on May 2 with an interesting and very creditable concert, given at the First Congregational Church. The club has forty-five members and is under the direction of Frederic C. Freemantel. Its object is a series of private concerts, each season, which shall be available to associate members only.

Henry Cox, violinist, presented his talented pupil, Grace McBride, in recital, at the First Congregational Church, on Tuesday evening May 9. She was assisted by Ruth McBride, soprano.

Thursday evening, May 18, Joe F. Barton will present his pupil, Florence Maud Lancaster, in song recital at the Schmoller & Mueller Auditorium. EVELYN HOPPER.

## Success of Grace Hamilton Morrey in Berlin.

Rarely has it fallen to the lot of an American artist, or, in fact, of any debutante, to gain such immediate and pronounced recognition in the German capital as has been



GRACE HAMILTON MORREY.

the case with Grace Hamilton Morrey, the pianist, of Columbus, Ohio. She gave two concerts in Berlin, appearing with the Philharmonic Orchestra at Beethoven Hall on April 8, when she played three big concertos, and in recital in Bechstein Hall on April 12. She came quite unheralded and unknown, which makes her remarkable success all the more significant. She received a rousing reception on the part of the public, and what the critics of the leading Berlin daily papers think of her will be seen from the notices below.

Mrs. Morrey's maiden name was Grace Hamilton Jones, and her girlhood was spent in Washington, where she had her first piano instruction with John Porter Lawrence, studying later under Emil Paur. At the age of sixteen she was already looked upon as a pianist of extraordinary ability and unusual promise; it was but natural that she should be lured to Vienna by the fame of Leschetizky, and for several years she enjoyed the personal instruction of that famous pedagogue. It was in Vienna that she met and married Prof. Charles B. Morrey, of the Ohio State University. Mrs. Morrey will later be heard in this country, but before embarking upon her first big American tour she intends to spend another season concertizing abroad. Appended are her Berlin criticisms:

As a piano talent of most remarkable significance we must designate the youthful Grace Hamilton Morrey, who gave in Beethoven

Hall a concert with the Philharmonic Orchestra, and several days later a piano recital. The young lady is a virtuoso of highly developed technic, challenging any pianist in power of attack and breadth of tone, besides being an artist of depth and delicacy of unpretentious feeling, great temperament and power of conception. It is not difficult to foresee that the concert giver will soon assume a prominent position among her colleagues. Her program included the Brahms F minor sonata and works by Chopin, Donanyi, Debussy, Paur and Liszt, among those of the last named being Ferruccio Busoni's arrangement of the "Mephisto" waltzes, of which her technically magnificent performance deserves special mention.—The Post, Berlin, April 15, 1911.

A remarkable pianistic performance, the appearance of Grace Hamilton Morrey, must not be forgotten. This American played in Beethoven Hall with the Philharmonic Orchestra under the leadership of Emil Paur, whom we are glad to meet again as conductor. With three concertos by Beethoven, Tchaikowsky and Liszt she had chosen an imposing program, which she mastered with an energy deserving of the highest recognition. In the Beethoven E flat major concerto there was a slight lack of repose and an inclination toward too free rubato, which was occasionally not in keeping with the monumental style of the work. All the more refreshing in effect was the brilliant Tchaikowsky, in her conception of which she displayed a wealth of pianistic temperament. Thanks to the virility of her art and her good schooling, the lady had a most agreeable success.—Deutsche Tageszeitung, Berlin, April 13, 1911.

The youthful Grace Hamilton Morrey possesses astonishing technic and power such as one would not expect in a woman. With the assistance of the Philharmonic Orchestra, under the leadership of her teacher, Prof. Emil Paur, she played three big concertos, the Beethoven E flat, op. 73; the Tchaikowsky, op. 23, and the Liszt, E flat, with great certainty, putting her whole soul into the work. She has perhaps still something to learn in the way of delicacy of shading, and then it will not be difficult for her to make her name prominent.—Die Wahrheit, April 15, 1911.

Grace Hamilton Morrey played as her first number the Beethoven E flat concerto, op. 73. The charming artist has learned much, has command of a remarkable technic and possesses intelligence and feeling. She has a most wonderful touch in the most delicate pianissimo, but the orchestra should have been a trifle more restrained occasionally, for then the purely passages would have shown to better advantage. The audience showed their appreciation of the artist by frequent and hearty applause.—Volkszeitung, Berlin, April 12, 1911.

Grace Hamilton Morrey, pianist, gave her first concert with the Philharmonic Orchestra, under the leadership of Emil Paur. A versatile woman who gives a remarkable reproduction of a work in all that pertains to the external aspect; her technic is equally facile in passages calling for power or delicacy. She could not therefore fail—with Paur's assistance—of external success. In her second concert, a piano recital, when she must depend still more upon her own resources, we shall have final proof of the depth of her musical gifts.—Königlich privilegierte Berlinische Zeitung, Berlin, April 11, 1911.

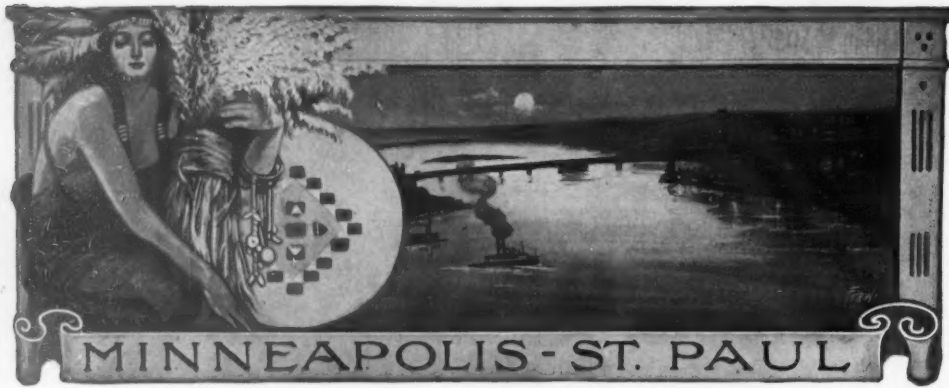
Grace Hamilton Morrey concertized with the Philharmonic Orchestra to the subtle and tonally beautiful accompaniment under Emil Paur. The talented pianist played three big piano concertos, the Beethoven E flat, the Tchaikowsky B flat minor and the Liszt E flat. Her physical strength was not always wholly sufficient, so that the first theme of the last movement of the Beethoven concerto, for instance, seemed not to have quite enough rhythmic verve, which was apparently due to a momentary weariness of the right hand. On the whole, however, one had the impression of listening to an artist who is gifted both technically and musically, although one might be of a different opinion concerning the extreme modifications of tempo and nuances of delivery in certain parts.—Berlin Tageblatt, April 12, 1911.

A highly gifted pianist is Grace Hamilton Morrey, who gave a concert in Beethoven Hall with the assistance of the Philharmonic Orchestra, led by Emil Paur. Her rendition of the Beethoven E flat and the Tchaikowsky concertos gave evidence both of technical ability developed to a remarkable extent and of temperament and musical intelligence. In the Tchaikowsky, especially, she succeeded surprisingly well.—Börsen-Courier, Berlin, April 14, 1911.

## Tell It Not in Gath.

Of late the operations of the claqué have extended to America, more especially in opera houses. The audiences there are sometimes particularly apt to maintain a critical reserve, which is very trying to the excitable nerves of a singer used to rounds of applause in Europe, Boston especially having a great reputation for its coldness. Consequently, there was quite a lucrative business for professional applauders not only in Boston, but in New York, Philadelphia, and even in Chicago. Of course, this excited the resentment and sarcastic comments of the critics, but the singers, at any rate, were glad to have the temperature raised a few degrees. It cost them a good deal of money, perhaps, but every calling has its trade expenses, and it was better to be warmed up to one's best than to sing badly and to lose prospective engagements. When it is duly recorded in the papers that Signor So-and-So had a dozen recalls after each act, the announcement has a distinct commercial value in centers far removed from the original scene of operations. Naturally, the practise did not entirely commend itself to the smaller artists, who could not afford to pay the fees demanded; but the more important singers would not dream of giving it up, except in circumstances of abnormal stress. Consequently, when the opera companies traveled from city to city in America, the claqué followed in their train.

It is said that the sums paid per performance varied from a sovereign to ten times that amount, according to the status of the artist.—London Musical News.



TWIN CITIES, May 20, 1911.

The Minnesota Chapter of the American Guild of Organists will hold its monthly meeting Wednesday evening at the home of Mrs. Harry W. Crandall, 1895 Rondo street.

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A very enthusiastic reception was given the St. Paul Symphony Orchestra in Winona recently at the annual May Festival. "Fanst" was given in concert form by the combined St. Paul and Winona Symphony orchestras, with local soloists and chorus, under the direction of Carl Ruggles, conductor of the Winona Symphony Orchestra.

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A large audience was present at First Baptist Church Wednesday evening when Meta Fust Willoughby, pupil of Madame Mastinelli, appeared in a very enjoyable song recital. Assisting Mrs. Willoughby were Bella Houts and Harris Gagnon, also pupils of Madame Mastinelli; C. J. Fust (violin), C. S. Frink (cello), C. Freeman (flute), and Eloise Shryock (accompanist). Mrs. Willoughby has a sweet, clear soprano voice which, though too light for some of the dramatic work of her program, seemed to suffer nothing from the taxing list of songs and was as fresh at the last number when she sang "La Perle du Bresil" with flute obligato, an aria that showed well the clearness of her voice, as at the beginning. A very agreeable presence and charming manner add to the enjoyment of Mrs. Willoughby's work. The program in full is as follows:

Aria, Una Voce, Il Barbiere di Siviglia.....Rossini  
Mrs. Willoughby.  
Baritone solo, Il Barbiere di Siviglia.....Rossini  
Duet, A Bel destin, Linda di Chamounix.....Donizetti  
Mrs. Willoughby and Bella Houts.

Songs—  
Frühlingszeit.....Jensen  
Wenn ich in deine Augen seh.....Schumann  
Im wunderschönen Mai.....Schumann  
Ein Schwan.....Grieg  
Ah, Sad Indeed My Heart.....Tschalkowsky  
The Love that Linketh Soul to Soul.....Liszt  
First Love.....Popp  
Rastlose Liebe.....Schubert  
Doris.....Nevin  
Obligato: Dr. Fink and C. J. Fust.

Violin solo, Romance.....Sinding  
C. J. Fust.  
Cycle, Schön Gretlein.....Von Fielitz  
Mrs. Willoughby.  
Duet from Belshazzar.....Donizetti  
Mrs. Willoughby and Harris Gagnon.  
Aria, La Perle du Bresil.....David  
Mrs. Willoughby.  
Flute obligato: C. Freeman.

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An exceedingly attractive program was given this morning, in the school recital hall, by W. S. Palmer, tenor, who has recently come to this city from Chicago. He was assisted by Margery Brown (soprano), advanced pupil of

William H. Pontius, with Hortense Pontius at the piano. Kate M. Mork, of the piano department, presented a paper. Mr. Palmer has a brilliant voice of most excellent quality, full and vibrant. The Puccini aria was sung with rare dramatic power and all the numbers were received by the large audience with unbounded enthusiasm. Miss Brown's beautiful voice was heard to advantage, especially Gounod's "Spring." Her voice possesses clarity and rare brilliancy and her style is captivating because of her charming manner. Hortense Pontius supported the singers with discretion, revealing a musicianship that is rapidly gaining in recognition. Kate M. Mork's remarks on "The Value of Listening to Music" brought out a number of suggestions that will be of incalculable value to the many students present. The program follows:

Murmuring Zephyrs.....Jensen  
Miss Brown.  
The Value of Listening to Music.....  
Miss Mork.  
Che Gelida Manina, La Boheme.....Puccini  
Mr. Palmer.  
Spring.....Gounod  
Will o' the Wisp.....Spross  
Miss Brown.  
Creole Lover's Song.....Buck  
Mr. Palmer.  
The Cry of Rachael.....Turner-Salter  
Miss Brown.  
La Donna e Mobile, Rigoletto.....Verdi  
Allah.....Chadwick  
I Heard You Call Me.....Mason  
Mr. Palmer.

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Nell McKenzie, contralto, advanced pupil of William H. Pontius, gave a recital May 19 in the school hall. A very exacting program was chosen for Miss McKenzie. All the numbers were given with a breadth of comprehension that betokened serious study and preparation. Miss McKenzie's voice is a resonant contralto. A capacity house of students and friends greeted her. Hortense Pontius was at the piano and her sympathetic accompaniments added interest to the program. The program is appended:

Adelaide.....Beethoven  
Immer leiser wird mein schlummer.....Brahms  
Traume.....Wagner  
Sehnsucht.....Strauss  
Lorelei.....Liszt  
Reminiscences of Mountain Fiord.....Grieg  
Ragnhild.  
Ragna.  
My Heart Is Weary (Nadeshda).....Goring-Thomas  
She Rested by the Broken Brook.....Coleridge-Taylor  
Where Corals Lie.....Elgar  
The Time of May.....Turner-Salter

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Prudence Mark (soprano), pupil of William H. Pontius of the Minneapolis School of Music, Oratory and Dramatic Art, will assist in a concert to be given in Fargo, N. D., May 22. A group of junior piano pupils of Oda Birken-

hauer will appear in recital Monday evening, May 22. They will be assisted by Ethel Chilstrom, Louis Priebe and Irene Peterson, elocution pupils of Alice R. O'Connell. Laura Nummedal and Mary B. Smith, piano pupils of Kate M. Mork, will appear in a junior graduation recital, Wednesday afternoon, May 24, at 4:30 o'clock. Advanced pupils of Oda Birkenhauer will give a program, Friday evening, May 26. They will be assisted by Lillie Moe (contralto), pupil of Stella Spears, and Marie Bon (reader), pupil of Mr. and Mrs. Charles M. Holt, Helen Carpenter (pianist), pupil of Kate M. Mork, will appear in recital Monday evening, May 29. She will be assisted by Helen Guile and Muriel H. Haydon (sopranos), pupils of William H. Pontius. The junior piano pupils of Carlyle Scott will appear in a recital Saturday evening, May 27. Alice O'Connell (reader), of the school faculty, Hortense Pontius (pianist), also of the faculty, and Margery Brown (soprano), pupil of William H. Pontius, will give a program before invited guests at the home of Mrs. Daniel Mason Curtiss, in Waseca, Minn., Thursday, April 25. Charles M. Holt, director of the Department of Oratory and Dramatic Art, has been invited by the National Speech Arts Association to present a paper on "Public Speaking" before its annual convention held at Chattanooga, Tenn., the last week in June. Alice R. O'Connell, of the dramatic department, will give a program of readings before the Senior Class of the Farmington High School, early in June.

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Francesca Bendeke was violin soloist at the celebration at the Auditorium, May 17, held by the Sons of Norway, in honor of the ninety-seventh anniversary of the adoption of the Norwegian Constitution.

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Aurelia Wharry gave a soirée musicale at her home, at 1080 Burns avenue, St. Paul, this week, at which several Minneapolis musicians were present.

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The Johnson School of Music, Oratory and Dramatic Art presented the class in public school music, under Helen Trask Hutchins, in a graduation recital Wednesday evening, May 24, with the following program: "O Lovely Night," from "Tales of Hoffmann" (Offenbach). Ida Bell Pratt and Agnes Lewis; rondo capriccioso (Mendelssohn), Alice Sprague; group of children's songs by Suzanne Kranz, Lillian Miller and Neva Drake; the singing of the Magnificat (Nesbit), Suzanne Kranz; original melodies of Neva Drake and Alice Sprague, the class; "May Morning" (Denza), Ida Belle Pratt; paper on the child's voice, Marcella Lavalley; "Comes He Not My Heart" and "Love's Garden" (Chaminade), Agnes Lewis; part songs, "At Dewey Morn (Wilson), and "A Mood of Nature," (Kelly), the class. Friday evening May 26, the following pupils of Jessamine Allen will be presented in recital: Margaret Pratt, Dorothy Woollett, Nellie Patch, Lucia Bergen, Francis Yari, Ruth Hill, Orris Pearson and Helen Pearson. Assisting with vocal numbers will be Neva Drake and Marcella Lavalley, pupils of Agnes Lewis. Thursday evening, June 1, a graduation recital will be given by Emily Minnett and Rose Silbeo, pupils of Gustavus Johnson, assisted by Bernard Suss, pupil of Maude Moore, and Inga Dahl, pupil of Agnes Lewis. Emily Minnette will play "Concertstück" (Weber), with orchestral parts in second piano by Mr. Johnson, "Thou Art Repose" (Schubert-Liszt), "Chant sans Paroles" (Saint-Saëns) and "Polka de la Reine" (Raff). Rose Silbeo will play Sonata op. 27 No. 2 (Beethoven), "Whims" (Schumann), Crescendo (Lassen) and polonaise, op. 53 (Chopin). Estelle Broberg and Dora Blomgren, pupils of Gustavus Johnson, played piano solos at concerts last week, the former at Lake City, Minn., the latter at the Swedish Baptist Church. The alumni luncheon at Donaldson's tea rooms May 10 was attended by forty numbers, with word from many others from out of town who wish to

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CHARLES M. HOLT, Director Department Oratory and Dramatic Art

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join the new association. The permanent officers chosen were Mabel Alice Cole, '01, president; Edna Burnside, '05, vice president; Jeannette Case, '05, secretary-treasurer, and Alice Holen, '03, historian and editor of the "Johnson School Alumni," the official organ of the association. A large number of alumni from out of town availed themselves of the twofold opportunity of attending the luncheon and the convention of the State Music Teachers' Association.

Arthur Lindberg, of the Northwestern Conservatory Dramatic School, played the role of Joseph Bridan in "The Honor of the Family" in the Baker Stock Company recently. Mr. Lindberg graduated with the class of 1911 and has won honors in his work during the last two years at the Conservatory, having played leading roles in ten of the more important productions of the school this year. Gladys Conrad, Vera Mann, Helen Schaeffer, Pauline Middlebrook and Mr. Francis, members of Arthur Wallerstein's violin ensemble class, furnished the music at the reception given for the Stanley Hall Alumni on May 5, at 1 o'clock, at the home of Miss Evers, president of the conservatory. The Lake Harriet class of Maud Merrill Topham, of the conservatory piano department, gave a recital last week at the home of Mrs. G. H. Enkema, 4020 Sheridan avenue. Those upon the program were Marie Mayer, Jeannette Enkema, Florence Smith, Marguerite Parrott, Lulu Tornbom, Richard Gillfillan, Rodney Chadburn and Fred Mayer. Ethel Alexander, pupil of Frederic Fichtel, gave a piano recital at the Lutheran Hospes Friday, May 12. The recital illustrated a lecture upon the subject of program music, by Ann Hughes. The faculty and students of the School of Expression were guests at the 1911 oratorical contest of Stanley Hall, held at the Unitarian Church Friday evening, May 19. Stanley Hall competes each year with five other schools for a silver cup presented for this purpose. Elsa Jacobs, pupil of Flora Belle Carde, member of the conservatory faculty and head of the expression department of Stanley Hall, was the Stanley Hall representative. The advanced students of the orchestral department played in the augmented conservatory orchestra which provided the music for the "Mikado," given by the Opera Club at the Princess Theater May 11 and 12. The orchestra, which has up to this time been meeting three times a week or oftener, for the remainder of the year is to meet for two hours' practice on Monday afternoons in the conservatory hall. Arthur Wallerstein, director. Christian Erck, head of the cello department of the conservatory, was the soloist at the symphony concert given by the orchestra of the State University, at Grafton, N. D., May 12. This is Mr. Erck's fifth engagement as soloist with the orchestra this year. Pupils of David Patterson and of Lella Parr Livingstone gave the student hour program this week. The program was as follows: Mozart's sonata in C major, Josephine Mather; Rubinstein's "Kammenoi Ostrow," Gerda Billman; Loewe's Serenade for two pianos, Jeanette Davis and Mabel Olsen; Denza's "May Morning," Cowen's "The Swallows," Brownell's "Fourleaf Clover," sung by Winnifred Gillies; Beethoven's sonata, op. 2, No. 1 (first movement), Mabel Olsen; Schubert's Impromptu in G flat major, Jeanette Davis; Beach's "Song of Love," Winnifred Gillies; the adagio and rondo from the sonata "Pathetique," by Beethoven, Neva Hudson; Chopin's waltz in D major, Carolyn Wallace; Liszt's "Gondoliera," Edna Moffett; Chopin's waltz in A flat major, Neva Hudson, and Beethoven's C minor concerto, first movement, Carolyn Wallace and Mr. Patterson at the second piano. Louis von Heinrich and Lella Parr Livingstone gave the faculty hour program this morning. Miss Von Heinrich played several of her own compositions and Mrs. Livingston sang a number of Schubert and Brahms songs. The Opera Club was given an informal reception and dance by Miss

Evers, president of the conservatory, on Wednesday evening, May 17. The most entertaining feature of the evening's program was the burlesque presentation of portions of the "Mikado." Members of the club impersonating Arthur Wallerstein and principals of the cast, gave a most amusing presentation of different parts. The girls of the cast made a valorous attempt to render some of the men's choruses, and the latter returned the compliment by ably caricaturing the girl's chorus work. Later the members left the hall for the studios above, in which the refreshments were served. The last 1911 meeting of the club was a picnic supper given by the young ladies of the club to the men on Friday afternoon, May 19. The out-of-door sketching class of the conservatory art department, numbering eleven, spends at least one afternoon of each week in the picturesque spots in the environs of the city. Much creditable work is being done by the class under the direction of Ella May Powell, head of the art department. One of the most interesting programs of the year is to be given this week at the faculty hour Saturday morning at 11 o'clock. Harry Johnson is to play the Richard Strauss music composed for Tennyson's "Enoch Arden." Luella Bender will read extracts from the poem. Many consider this the finest melodrama that has ever been composed, and all agree that Strauss has written no music more characteristic. The program of final events of the conservatory year will be out in the near future. Some twenty-five concerts and recitals are to be given by those graduating from the different departments and by members of the class of 1912. The Saturday morning faculty hour for the month of June will be devoted to these recitals as will the regular student recital hour of Thursday afternoon. Some of the more important events are to be given in the Unitarian Church but the majority of them will be given in the conservatory hall which accommodates an audience of 250. The public is cordially invited to attend these recitals and concerts as dates are announced. Admission is free.

MARY ALLEN.

#### Kronold in Meriden.

Hans Kronold, cellist, made his usual hit at a recent concert in Meriden, Conn. For soulful singing the violoncello is unexcelled by any instrument, provided it is in the hands of a master. When Kronold plays the public listens with bated breath. Two criticisms read:

Mr. Kronold was the same as ever, the consummate master of his difficult instrument, who has such a warm place in the hearts of Meriden people.—Meriden Daily Journal.

Hans Kronold, who is a deserved favorite here, illustrated his genius as a cellist. He possesses a rare combination which makes for the ideal instrumentalist. Not only is his technic finished, but he has the soul which makes his interpretations always things of rare joy. One of the most satisfying of instruments, Kronold reveals all the charm and potency of the cello. He gets the beautiful, deeply colored tones and the singing quality which is as rare as it is satisfying. His double stopping gives the effect of a choir or of a number of instruments, so varied is the effect and so perfectly blended the tone. Whether in a brilliant scherzo or rondo or the dignified, melodious largo or "Liebstraum," there was always the splendid execution and exquisite melody. Kronold gives the impression of endowing his instrument with a mystical something which responds to his moods illustrating in tone song and story. It was a matter for regret that Mr. Kronold did not play one of his own compositions which are invariably interesting.—Meriden Morning Record.

#### Louise Barnolt Sang at Seven Concerts a Week.

Louise Barnolt, the contralto, who was a soloist on the recent tour with the St. Paul Symphony Orchestra, has sent her teacher in New York, Oscar Saenger, an account of her strenuous engagement. She sang seven times a week. Among the cities visited on the tour were Grand Forks, N. D.; Yankton, S. D.; Sioux City, Ia.; Omaha, Neb.; St. Paul, Minn.; La Crosse, Wis.; Madison, Wis., and Bloomington, Ill.

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## OBITUARY

#### Joseph de Grande.

Joseph de Grande, an aged teacher of music, died Sunday morning of this week at his room in the Hotel Trafalgar in East Fourteenth street, New York. He was well known among musical people, but it was stated at the place where he died that no relatives ever visited the old man. He was rather eccentric. His effects disclosed a curious collection of inexpensive jewelry and clothes. Mr. de Grande was seventy-one years old. As he was without means, the remains of the old man were removed to the city morgue.

#### Constance Fauntleroy Runcie.

Constance Fauntleroy Runcie, widow of the Rev. Dr. James Runcie, died last Wednesday morning at a sanitarium in Winnetka, Ill. Mrs. Runcie made some reputation in her section as a composer and author. She was active among clubs and philanthropic societies.

#### Piano Recital by Mariner Pupil.

Arthur Fischer, a gifted young man who has studied with Frederic Mariner for two seasons, gave a piano recital Tuesday evening, May 16, in Recital Hall, the charming auditorium at the corner of Broadway and Eighty-seventh street, where Mr. Mariner conducts his school.

The program follows:

Consolation IV	Liszt
Intermezzo	MacDowell
Les Petits Moulins a Vent	Couperin
Prelude	Rachmaninoff
Ich Liebe Dich	Grieg
Bourree	Bach
Prelude	Chopin
Mazurka	Chopin
Two etudes	Chopin
Faschingsschwank	Schumann

The music, so attractive in arrangement, was played in the spirit that serves the double purpose of educating audiences while thoroughly delighting them. Mr. Fischer is blessed with a genuine musical nature and, being a Mariner pupil, his technic is remarkably finished.

For his encores the young pianist played Liszt's "Consolation" and Schumann's "Warum."

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GENTLEMAN VIOLIN SOLOIST, with a thorough European musical education and experience as teacher and orchestra conductor in a large conservatory, would like to hear of a vacant position beginning fall term. References, etc. Address, "Continental," care of MUSICAL COURIER, New York.



St. Louis, Mo., May 16, 1911.  
St. Louis musicians are busy with preparations for final concerts and recitals that will complete a brilliant year in musical circles. The summer again is here and the majority of teachers are contemplating a rest for a time from their labors.

The Aeolian Company will close a successful season with Liza Lehmann's cycle, "The Golden Threshold." At the Saturday afternoon concerts there have been presented a number of excellent singers, including Mrs. George Dohy, Mrs. James Quarrels, Mrs. Phil. Rohan, Edna Starr, Rose Goldsmith, Walter Green, George Ravold, George Sheffield and others.

Many changes have been made in the choirs of leading churches. At the Second Presbyterian Church Virginia Yeakle will be succeeded by Laura Frank (soprano), who

has been soloist at St. Peter's Episcopal Church, which vacancy will be filled by Rose Goldsmith. The position of soprano at the Third Baptist Church has been relinquished by Adah Black Holt, and will be filled by Mrs. Wallace. Many choirs have been dismissed entirely and their places will be filled either by a volunteer chorus or precentor.

A pleasing concert was given by the Tuesday Choral Club which filled the auditorium of the Central High School to capacity. The club rendered several numbers that were greatly appreciated, and in this they showed excellent training. The soloists were most satisfactory, and they were Mrs. Charles K. Wigerhart (soprano); Mrs. Carl J. Luties (pianist); Glenn Eastman (bass), and Clarence Cosby (baritone).

During two days of last month Humperdinck's opera "Hänsel and Gretel" was presented by the pupils of the Beethoven School of Music, before large and enthusiastic audiences, under the personal direction of Robert Wall, who has directed similar performances in several of the largest cities of Germany. The cast was as follows:

Peter .....	Edwin Booth
Gertrude .....	Rose Goldsmith
Hänsel .....	Sofia Gold
Gretel .....	Lorraine Washburn
The Witch .....	Edna Parry
Sandman .....	Margaret Friedman
Dewman .....	Lotie Farbstein

The Chamberlain Conservatory, Howard Chamberlain director, has moved recently into new quarters at the corner of Delmar avenue and Kingshighway Boulevard, one of the most attractive locations in the city. This school was opened up during last fall and has made rapid growth, which necessitated the removal to its present place, which is large and spacious and gives ample room for the many teachers to carry on their work. The director has had the

pleasure of announcing to its patrons and to the musicians of St. Louis the addition to his faculty of Frank Chamberlain, who is at the head of the department of harmony and composition, and is also instructor in organ and piano. Outside of his excellent work in these branches he is among the best composers in this country, having written many fine compositions for organ and piano, among which may be found some choir compositions of a high order. Mr. Chamberlain is also a composer who is able to write a singable song, and among his manuscripts are many of this character; too beautiful to lay idle and unpublished, but for this the author does not seem to aspire, for writing is a natural gift, and he does not use it as a means to a mercenary end.

A pleasant little studio call to Alexander Henneman at Henneman Hall, not long ago, revealed one of the most honest and straightforward vocal masters St. Louis can boast of. Mr. Henneman is glad to give forth his knowledge to all who may be so fortunate as to find him disengaged, and in his conversation can be found many valuable points for the careful listener. He does not covet the pupil, he does not desire any one to study with him simply because they want to learn to sing, but because they believe in him personally as a teacher. Mr. Henneman has written some very attractive little books upon voice culture and also several valuable text books on the same subject; and is often credited with articles in musical papers.

A visit to Clinton Elder and his charming wife at the Musical Art Building, not long ago, was most enjoyable and showed a state of harmony in combined effort that has no doubt given the vocal master his large following. Mr. Elder and his wife are both interesting conversationalists and well read outside of the calling in which they are engaged. Spring recitals are coming on, and for several days there will be an opportunity for their pupils to show to the public the result of a season's work. ISOBEL McCARMICK.

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